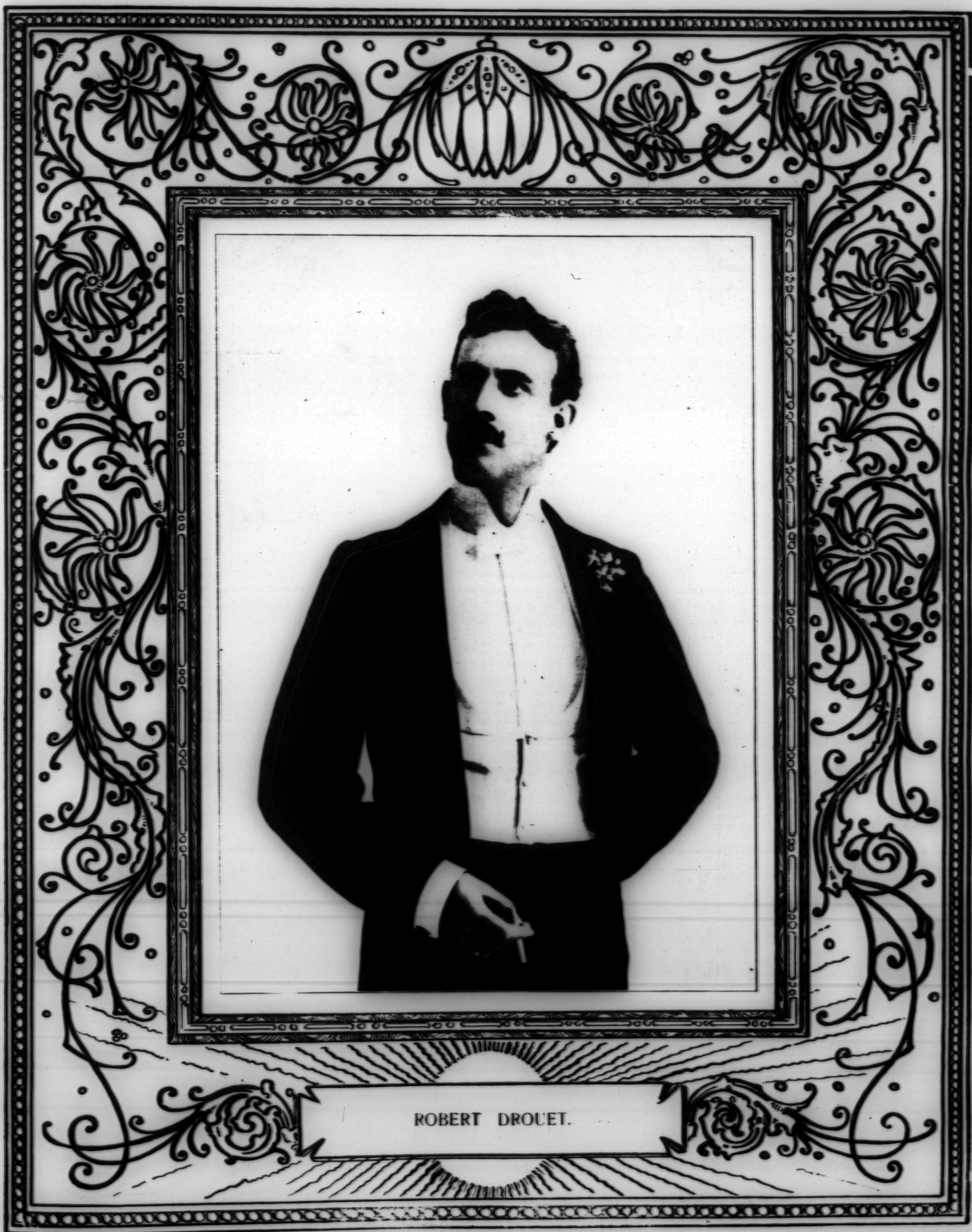


THE NEW YORK DRAMATIC MIRROR

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A CLEVER MIMIC.



From photo. by Sarony.

CISSIE LOFTUS AS YVETTE GUILBERT.

Last season the London music halls had a new sensation in the person of a remarkably clever girl, still in her teens, who gave wondrous imitations of all the contemporary theatrical lights, from Sarah Bernhardt down to Yvette Guilbert. Her mimicry was so realistic, so exquisitely droll and so thoroughly original that her success was instantaneous, and, in a very short time, the little mimic became the idol of the British metropolis.

This was Cissie Loftus, who soon caused London another sensation by eloping in the most romantic fashion with Justin Huntley McCarthy, the son of the well-known Irish politician and author of that English classic, "A History of Our Own Times." The runaway marriage made a great flutter at the time, but no one who knew Miss Loftus could resist congratulating Mr. McCarthy on his good taste and his luck.

For Cissie Loftus combines considerable personal charms with her wonderful stage talent. She has a slight and girlish figure, delicately moulded features, large and expressive dark eyes and a saucy and bewitching mouth which seems ever ready to smile. Her voice is soft in tone and well modulated.

A MIRROR man called on Miss Loftus, and found her full of preparations for last night's debut at Koster and Bial's.

"Of course, I feel a little nervous, as it is my first appearance in America," she said with a roguish glance at her husband, who was present. "I'm not nervous as a rule," she added apologetically, "but one never knows how audiences will be pleased. What succeeds in England may not succeed here, and vice versa."

"How did I first begin to mimic? It was at home, and the success I met with before the guests in my father's drawing-room encouraged me to go on the stage. I used to imitate people who came to the house when quite a little girl and, as every one said it was uncommonly clever, my parents had this power of imitation developed and trained. I made a practice of going a great deal to the theatre and seeing all the theatrical celebrities in their best parts, and when I reached home I would imitate them. The success I met with in drawing-rooms and at private entertainments soon brought me an offer from one of the London music halls, and I made my debut. The rest you know."

"Was not Sarah Bernhardt very much incensed at your imitations of her?" asked the reporter.

"There have been statements to that effect," replied Miss Loftus, "but they are untrue. On the contrary, Madame Bernhardt sent me to give her a private exhibition, and I think she was rather amused at my imitations than otherwise."

"Which has been your most successful imitation?"

"Possibly that of Yvette Guilbert, the French eccentric singer. I sing all her songs in the original French. Mlle. Guilbert was in London at the time I was imitating her, and I also called on her at her request. My other imitations are of Letty Lind, May Vohé, Juliet Nesville, Haydon Coffin, the tenor, and Florence St. John. I also imitate Eugene Stratton, a burnt-cork minstrel, who is a great London favorite just now. It is a pity that Yvette Guilbert has not been heard over here yet, because it is difficult to judge of an imitation if you have not seen the original. I imitate Sarah Bernhardt in a scene from her new drama, *Isaël*, which has not yet been seen here either, but then Bernhardt is always Bernhardt. I also expect," she added, "to give a representation of Ada Rehan as she appears in *Twelfth Night*."

"Do I use 'make-up' and costumes? Very little. I have one dress for my imitation of Sarah Bernhardt and another for Yvette Guilbert. All the others are done in the same gown."

"No, I do not intend to confine myself to my present line of business all my life. It is quite possible that I may go on the legitimate stage. When or where, however, I cannot say as yet."

Justin Huntley McCarthy, the young artist's husband, is just forty. He is an ex-member of Parliament, and is well known as a novelist and as the author of several historical works. He has written a history of Ireland, a review of Gladstone's five years' administration, and is now completing a history of the French Revolution. He has also been engaged in translating and adapting several new plays for Augustin Daly, among the number being Judith Gauthier's *Marchande de Sourires*, produced at Daly's Theatre last Tuesday night under the title of *The Heart of Ruby*. Mr. McCarthy has a boyish-looking face, free from beard or moustache, and his manners are courtly and agreeable. He expects to take his wife back to London in March to fill an engagement at the Palace Theatre.

H. C. MINER'S BOSTON THEATRE.

Henry C. Miner may have a theatre in Boston next season. The house, if built, will be devoted solely to the production of plays by James A. Herne and will be controlled by a new firm in which Mr. Miner and Mr. Herne will be equal partners.

J. Charles Davis, the manager of Mr. Miner's Fifth Avenue Theatre, said yesterday to a MIRROR reporter:

"I believe the report is true, although the plans are not yet settled. Mr. Miner had sev-

eral Boston theatres offered to him, but none of them suited his purposes. The new house will be similar to the Fifth Avenue house and will have a roof garden, and will seat about two thousand people."

ROBERT DROUET.

On the first page this week is a picture of Robert Drouet, a popular young leading man. Mr. Drouet was born in Clinton, Ia., on the banks of the Mississippi, the town which also claims Lillian Russell as a native.

When Mr. Drouet was sixteen years old it was the intention to send him to Germany to be educated, the pupil being the ultimate object. But the young man had views of his own, and five days before the date set for his departure he was missing. It was several weeks before his parents learned that he had joined a theatrical company, in which he had begun to carve out his own future.

His first three years on the stage were very hard and trying ones. He played anything and everything put in his way, and was not above helping in the work of distributing bills and moving the scenery, his salary for quite a period being five dollars a week and expenses. No one but Mr. Drouet can tell just what he passed through, but he persevered, and studied, and longed for his opportunity.

His opportunity came very suddenly and unexpectedly. The leading man refused to continue without his salary; and as the salary was not forthcoming he left. That night Mr. Drouet was called upon to go on as Laertes. He knew every line in the play, and could have gone on as Hamlet—as he was actually called to do later in the season. He was kept in leading parts thereafter during the season, and the next year was engaged as leading man. He was probably the youngest leading man on the stage at the time, being but seventeen.

The company finally came to grief, but nothing daunted young Drouet resolved to try his hand at management. With the leading lady, he engaged the stranded company and began in a round of Shakespearean plays. Thus at seventeen he was manager, stage director and star.

This venture did not prove very successful, and Mr. Drouet was next found in Robert Downey's support. He remained with this star two seasons, and the next season was engaged to play General Delaroché in Paul Kaurar after the run at the Standard Theatre, New York.

This was the part that first brought Mr. Drouet into prominence, thanks to the friendship and kindly advice of Joseph Haworth. Mr. Drouet remained two seasons with Paul Kaurar, the second season playing with success the title role. The following season he was leading man in support of Mr. Haworth, playing with considerable success the part of Don Salluste in *Ruy Blas*. He also originated the part of Mr. Raymond in *The Leavenworth Case*, played Prince Lorenzo in *St. Marc*, and appeared for several weeks in the title role in that play during Mr. Haworth's illness.

While with Mr. Haworth, Mr. Drouet wrote his first play, *Fra Dione*, which was successfully produced that season. During the past three seasons, Mr. Drouet has been featured in support of Effie Ellsler. He owes much to the tuition and advice of that talented actress. A *Woman's Power* and *Doris* were written by Mr. Drouet especially for Miss Ellsler. These plays are now in their third successful season. Among other plays written by him are *Montana*, *An Exile of Russia*, *To-Morrow*, and an idyl of Virginia. Mr. Drouet is playing this week at the Grand Opera House.

THE FIREMEN'S BENEFIT.

The benefit performances at the Academy of Music and the Grand Opera House last Thursday for the families of Firemen Bresnan and Rooney, who lost their lives at a fire on Dec. 29, were largely attended, and the receipts will not fall below \$17,000.

Manager T. Henry French, president of the managerial committee in charge, said it had been decided to incorporate with the amount realized from the performances the \$5,000 raised by the Manhattan Club, and that the presidents of the Farmers' Loan and Trust Company and the Central Trust Company had consented to act as trustees of the fund and invest it properly for the beneficiaries.

At the Academy of Music, Joseph Humphreys had charge of the stage, and Professor Hoffman directed the orchestra. Among the performers were Mlle. Carlini and her trained dogs and monkeys, The Old Homestead Quartette, Frank Lawton, Etta Williamson, Aine Angles, Lew Bloom, Imro Fox, Mme. Mantelli, Signor Abramoff, Cissie Fitzgerald, Paul Cinquevalli, J. E. Dodson, Annabella, and the Wilton duo. The entertainment concluded with the fourth act of *The Cotton King*.

At the Grand Opera House Max Freeman directed the stage and Frank Russell led the orchestra. Those who appeared were Harry Fischer, Harry Wright, Queenie Vassar, Princess Paulina, the three Romas, John W. Wilson, Bertha Waring, the Abbott Sisters, Mrs. Kendal, members of the Roy Roy company, Ada Lewis, Andy Mack, M. Stainville, and Ellenore Carroll. The bill closed with the third act of *Superba*.

Aunt Louisa Eldridge had charge of the sale of flowers and programmes, and was assisted by Adelaide Prince, Ruth Carpenter, Madge Deane, Mary Penfield, Clara Thropp, Anna Allen, Olive Nelson, Katherine Johnston, Bijou Fernandez, Amelia Somerville, Clara Hunter, Ella Wood, Baby Lil at the Academy. At the Grand Opera House, Mme. Cottrelly was in charge, and assisted by Grace Horton, Vivian Bernard, Kate Foley, Blanche Burton, Bertha Livingston, and Mattie Ferguson.

MR. SCANNON RESPONDS.

A. Q. Scannon makes a statement to THE MIRROR in which he denies the allegations made in letters published from Otto Heboe and Dan Williams, relative to the closing of McKenna's Flirtation and the management and disposition of the receipts of that play during its recent brief tour.

Mr. Scannon's statement is based on information furnished by Business Manager Acker, who says that the sums received at Chester and Elizabeth went for railroad fares, board of the company, and other necessary expenses.

Mr. Scannon reiterates his statement that he was not the manager of the company, and says that he simply advanced certain moneys to enable the company to go out, on the understanding that the sums were to be returned from the first receipts. He insists that the company went out on the commonwealth basis, and that there were no contracts with individual members, and no specified season, as would have been the case had the enterprise been under his or any other regular management.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

A FAR-REACHING DECISION.

Several years ago Theodore Moss commenced an action against Eugene Tompkins to recover \$22,300, as damages for Mr. Tompkins' failure to keep his contract with Mr. Moss to produce at the Star Theatre for a run of four weeks the play, *The Soudan*. When the contract for the Star Theatre was made The Soudan had not been produced in any theatre in this country. Thereafter it became a success at Mr. Tompkins' theatre in Boston. Believing then that it would be impracticable to produce the play at the Star Theatre, he notified Mr. Moss a few months ahead of the time to get some other attraction. Mr. Moss having done this sued for the difference between the amount realized from the other attractions, and what would have been the amount realized from *The Soudan* if every seat had been sold.

The case came on for trial on Feb. 28, 1893, before the Hon. Edward Patterson, of the Supreme Court, and a jury, Judge Dittenhoefer appearing for Mr. Tompkins, and Stephen H. Olin for Theodore Moss.

On the trial Mr. Moss endeavored to show that *The Soudan* was a great success in Boston and other theatres in the United States, and to prove what was realized at the Star Theatre from the successful plays that had been produced there. This was for the purpose of laying the foundation for a finding that if produced at the Star Theatre, *The Soudan* would have been as successful as it was in Boston, and would have made as much money as the other plays that filled the Star Theatre.

Judge Dittenhoefer, on behalf of Mr. Tompkins, objected to this entire line of evidence on the ground that it has often happened that plays that were great successes in Boston were dismal failures in New York, and that the proposed evidence was no safe basis for the finding of a verdict. Judge Patterson sustained the objection and on Mr. Dittenhoefer's motion directed a verdict for nominal damages, six cents.

From this judgment an appeal was taken to the General Term of the Supreme Court, consisting of Judges Van Brunt, Barrett, and O'Brien, where the judgment was affirmed. Another appeal was taken to the Court of Appeals, which on Tuesday last handed down a decision sustaining the conclusion of the other courts.

This decision is final and establishes a principle that is sweeping and far-reaching. It will be difficult, if not impossible, under the law as laid down, to recover damages in any case of the violation of a contract made with an attraction on sharing terms. The only way to overcome that difficulty would be, according to Judge Dittenhoefer's opinion, to insert a clause in the contract requiring the payment of a sum of money as liquidated damages on its violation.

THE SUCCESS OF OTIS SKINNER.

J. J. Buckley, the amiable manager of Otis Skinner, who is now playing in Brooklyn, was on the Rialto several times last week, and, when button-holed by a MIRROR man, said:

"Is Mr. Skinner satisfied with his season? He is more than satisfied. In fact, he did not expect that he would do as well as he has done in his first season as a star. Most of the theatres we have played asked for return dates, and I have just closed with Harry Hamlin, of the Grand Opera House, Chicago, to play a return date there beginning March 4. Mr. Skinner was remarkably successful in Chicago, and took in no less than \$9,000 in two weeks."

"I have just returned from Boston, where I have arranged to have Mr. Skinner appear at the Park Theatre for four weeks. The exact date is not yet decided, but it will be some time this Spring. The fact that the Park is willing to give us such time at all in the best part of the season is proof of the standing Mr. Skinner has acquired among the managers as a most desirable first class attraction."

"I am now negotiating for time with a prominent theatre in this city. It is a Broadway house, but as the contract is not yet signed, owing to other time which has to be shifted, I prefer not to give the name. But Mr. Skinner will assuredly play in New York, and this is not merely an empty and vague announcement to that effect, like the managers of many stars indulge in."

"Mr. Skinner intends to gradually form a repertoire of excellent plays, and wishes to become known as a producing star. His *Grace of Grammont* and *The King's Jester* are both very expensive and elaborate productions, and it will be Mr. Skinner's policy to be equally lavish with every play he consents to bring out. He will play his *Grace of Grammont* almost exclusively both in New York and Boston."

"Our business in Brooklyn has been considerably injured by the present trolley strikes, for people either cannot or will not go out in the evening. In spite of that misfortune, however, we shall still make a few dollars in Brooklyn, and Colonel Sinn assured me yesterday that in all his experience he had never known a new star to arouse so much interest as Otis Skinner."

THE BILL POSTERS' AGREEMENT.

S. Pratt, of A. Van Beuren and Company, has forwarded a communication to THE MIRROR relative to a plan to maintain the prices established by the Associated Bill Posters Association of America. This plan is intended to protect the advertiser as well as the bill posting firms represented.

The advertiser is protected in the sense that if a contract is made with a bill posting firm that is a party to this consolidation scheme and the bill posting firm fails to carry out the contract, the advertiser can write out his complaint and mail it to Edward A. Stahlbrodt, Rochester, N. Y., the chairman of the Executive Committee, who is empowered to investigate such complaints, to call a special meeting of the Association to blacklist any member that is found guilty, and then start a new and trustworthy bill service in the locality where the bill poster has failed to comply with his agreement.

The agreement covers a ready bond with two sureties of \$1,000 each with \$250 forfeit for each offense. Up to date the following firms have signed agreements under this bond and contract plan: A. Van Beuren and Co., New York city; American Bill Posting Company, Brooklyn, N. Y.; American Bill Posting Company, Chicago, Ill.; Curran and Co., Denver, Col.; Mulvihill and Co., Omaha, Neb.; L. N. Scott, Minneapolis, Minn.; M. Bresslaue, St. Paul, Minn.; Cream City Bill Posting Company, Milwaukee, Wis.; Rochester Bill Posting Company, Rochester, N. Y.; George Castner, Syracuse, N. Y.; McAllister and Son, Troy, N. Y.; Albany Bill Posting Company, Albany, N. Y.; Newark Bill Posting Co., Newark, N. J.; J. F. McMealia, Jersey City, N. J.; George M. Leonard, Grand Rapids, Mich.; M. Hudson, Kansas City, Mo.; Brooks and Co., Leavenworth, Kans.; Lloyd Mosley, Washington, D. C.; Rife and Houck, Baltimore, Md.; Reese and Long, Scranton, Pa.; and the Erie Bill Posting Co., Erie, Pa.

GOSSIP OF THE TOWN.

Frank W. Nason writes that the Humpty Dumpty company that closed in this State was in no way connected with his enterprise, and that his company is playing in the South to good business.

The 100th performance of *Too Much Johnson* at the Standard Theatre is fast approaching.

Annie Whitney and Frank Latona have joined Murray and Mack's Finnigan's Ball company, replacing Jennie Platt and Billy Link.

J. T. Maguire, of the Fourteenth Street Theatre, was laid up with grip the greater part of last week, but is once more out and about.

Alice Gaillard has made a distinct hit as Prince Feramor in *Lalla Rookh*, at the Tivoli, San Francisco.

Sid. de Grey is an enthusiastic and expert wheelman. He rides a machine that weighs but eighteen pounds—one specially built for him, and used through his courtesy by one of the record-makers at the Madison Square Garden tournament—and he intends next Summer to contest with the racers himself.

Carrie Strong has been transferred by Gustave Frohman from the Lost Paradise company, supporting Mr. Morris, to the Nominee company, supporting Robert Hilliard, to play the part of Mrs. Van Barclay.

T. B. Alexander is playing the leading heavy with Pete Baker in *Chris and Lena*.

Otto H. Armbruster, of the Columbia Theatre, Boston, having returned from a sketching tour in Washington, Arizona and Colorado, is painting the scenery for Alexander Salvini's proposed production of *Hamlet*.

John W. Cope and Con Malvey have joined Special Delivery. J. J. Coleman is arranging a week's benefit for the letter carriers of Cincinnati with this play.

Arthur F. Bouchier has contracted with George F. Krauss of the Boston *Globe* to produce the latter's comedy in connection with Walter D. Botto, who will direct a tour that will embrace the principal resorts along the Atlantic coast next Summer.

E. Dane Smith has relinquished his position as advance agent for The Side Show and rejoined Lillian Kennedy in the same position.

During the recent engagement of the McNulty's Visit company at Indianapolis Mae Trumbull, of that company, was the object of many social attentions. Miss Trumbull is a daughter of the Colonel J. L. Trumbull, who, at the time of his death last August, was general superintendent of the American Express company, and a sister of Ollie Trumbull, professionally known as Ollie Mack, of Murray and Mack.

Gracie Tyson, a soubrette aged thirteen, is a recent addition to the McNulty's Visit roster.

Tisso's European Novelties and Living Pictures, a company numbering seventeen, under the direction of Sogmore Tisso and Henry L. Keane, is touring Mexico.

Charles E. Harris, author of "After the Ball," entertained Beatrice Goldie, Clayton E. White and the Nichols sisters at his studio in Milwaukee on Jan. 15.

Gus Suhlke has joined Rice's 1492 company as ballet master.

Our Noble Heroes is the title of a play by Charles Price, to be produced in this city in February by O. L. Hagan, with Charles McCarthy as stage manager and leading actor. Nelly Rosebud and Tim Cronin will be in leading parts. The company will include twelve newboys from the New York Newsboys' Home, and one of the features will be a reproduction of the fireboat known to the New York Harbor.

Chauncey Olcott will play an extended engagement at the Fourteenth Street Theatre next Fall.

Sutton Vane's melodrama, *Humanity*, will be produced by Manager W. A. Brady at the Fourteenth Street Theatre on Feb. 4 for a run.

The road tour of The Brownies company will begin at the Academy of Music, Buffalo, on Feb. 4.

Myron B. Rice will probably manage the American tour next season of William Terriss and Jessie Milward.

William Castleman has joined The Bostonians.

Clint G. Ford, manager of An American Hero, who made a hit in the negro part in *The Diamond Breaker*, will next season produce a new play the prominent part in which will be that of a mere negro politician.

Belle Creighton, formerly with Alexander Salvini, is rehearsing a repertoire of Shakespearean comedies at the Schiller Theatre, Chicago. She will begin her initial starring tour on Jan. 20.

George E. Dillon has signed with Miss Creighton to play leads.

Gerard Coventry, stage manager of the American Travesty company, has resigned, and his place has been taken by Mr. Edwards, a brother of Julian Edwards.

Elwyn A. Barron, of the Chicago *Inter-Ocean*, recently characterized Robert Drouet as one of the best young leading men on the stage.

Bert Coote will appear for the rest of this season and next season as a star in *The New Boy*, under the management of Gustave Frohman. At the close of this engagement, Mr. Coote will appear under the same management in a new play to be written expressly for him.

Charles Kirke has joined the Kimball Opera company to play his original part in Hendrik Hudson.

A new play by Percy Plunkett will be produced at Atlantic City, N. J., during the meeting in that city of the Elks, and there will be several members of that order in the cast. Parts will be originated by Charles Plunkett, Robert Neil, Charles Macklin, J. H. Smiley, Tom Martin, Frederick Julian, and T. Leonard.

Mrs. Ettie Henderson, manager of the Academy of Music, Jersey City, has turned into the ten-cent tax on professional passes from Sept. 5, 1904, to the present time at her theatre. This is an excellent showing for the only theatre in Jersey City.

Lisle Leigh, who originated the character of May Herne in Captain Herne, U. S. A., is now playing that part with J. J. Dowling, and is repeating her former success with it.

Sarah Cowell Le Moyne began a series of readings at the Lyceum Theatre last Tuesday with Browning's *Columbe's Birthday*, which she delivered with force and expressive effect before a good audience.

The American rights to two of Sutton Vane's plays not yet seen here have been secured by W. A. Brady. They are *Within Sight of St. Paul's*, and *Under the Mask of Truth*.

Etienne Girardot, who has made such a hit in this country as Donna Lucia in *Charley's Aunt*, is the father of a boy of twelve, who is at school in Tudor Hall, Hawkhurst, Kent, England, and who recently distinguished himself by playing Belinda in *Our Boys* at an amateur entertainment.

AT THE THEATRES.

American.—The District Attorney.

A drama of to-day. By Harrison Grey Fiske and Charles Klein. Produced Jan. 21.

John Stratton Wilton Lackaye
 Matthew Brainerd Frank Mordaunt
 Daniel McGrath Odell Williams
 Gen. Ruggles George Fawcett
 Wellington Gridley Charles S. Abbe
 Frank Pierson Edward J. Morgan
 Williams Lawrence Eddinger
 Vernon Holt W. B. Smith
 Maxwell Harry E. Chase
 Jamison Alfred Blakeley
 Corrigan J. E. Coyne
 Watson T. E. Richmond
 Grace Brainerd Annie Irish
 Helen Knight Effie Shannon
 Madge Brainerd Adele Ritchie
 Elise Emma Stevens

The District Attorney, an American play, by American authors, was produced last night at the American Theatre. This house on important occasions has audiences that perhaps no other New York theatre can exactly parallel. It draws patronage from the critical, from those who, though possibly not particularly critical, are able to buy amusement wherever fancy may take them, and from the great mass who attend a theatre because they love to be moved—and are easily moved—by any plausible stage picture of life as it appears to them from their more common experiences and through their matter-of-fact imaginations. In fact, the American Theatre audience, as a rule, is representative of all the elements in metropolitan life; and the play that succeeds with such an audience may be ventured elsewhere with confidence.

The first audience of The District Attorney was large. It included many of the critical, and it endorsed the play with enthusiasm. The demonstrations at the close of the second act were unusually favorable.

It happens—although as I understand it the play was written before the recent investigative wave forced upon an elective wave that changed the political complexion of things in New York—that The District Attorney impresses the spectator as a drama written expressly to meet that public curiosity which the details of the recent legislative inquiry excited. For ephemeral dramatic purposes, if for no other, this is a fortunate thing for the dramatists. And they will be doubly fortunate if the play, upon repeated hearing, proves to possess—as it seems to possess—those generally valuable dramatic elements that make for success without reference to any fortunate emergency of season.

The story is one of thrilling interest as it develops. The scene opens in the reception-room at the luxurious residence of Matthew Brainerd, on Riverside Drive. Brainerd, a political chief of the city, has accumulated great wealth by the happy combination of his political power and the opportunities it gives him as a contractor for public work. He is a widower, with two daughters. He has taken under his political guardianship John Stratton, a young lawyer of great force and ability, of ambition, and of an integrity that Brainerd has not estimated. The political chief, desirous not only to continue his profitable operations at the expense of the municipality but also to assure his hold upon the city's legal machinery so as to insure protection and immunity in any emergency, makes young Stratton District Attorney. And to further bind the young man to his purposes he promotes Stratton's love for his elder daughter. As an official created by his power, and as his son-in-law, Brainerd feels that Stratton must adhere to him absolutely; and subordinated to this well-conceived purpose for their mutual well-being is an actual affection on Brainerd's part for the young man whose political fortune he has made and whose social happiness and prosperity he promotes and insures.

Upon his accession to the office of District Attorney, Stratton at once indicates his purpose to reform the administration of criminal law. A general reform movement, inspired by one General Ruggles, the editor of an influential newspaper, and furthered by a legislative investigation in which Ruggles is prominent, has the sympathy and cooperation of Stratton, whose zeal not only disgusts the men prominent in the political ring of which Brainerd is the head, but alarms Brainerd himself. Stratton's marriage with Brainerd's daughter takes place, and this accomplished, the politician thinks he is safe; but he had miscalculated both Stratton's personal force and his honesty.

Three years before, Frank Pierson, a messenger in the Mayor's office, had been suspected of forgery of certain warrants for contracts involving large sums. He was innocent, but the fact that his employment involved the carrying of such warrants from the Mayor's office to one of the city departments made it easy to fix suspicion upon him, in answer to newspaper clamor for the disclosure of the fraud embodied in the forgeries. The five leading politicians who had indirectly profited by the fraud planned for a miscarriage of justice that should release them from responsibility and head off investigation of their methods. They approached Pierson, who received a small salary, and who wished to make money in order that he might marry Helen Knight, a young teacher to whom he had become attached, and who like himself was poor. The conspirators offered Pierson \$50,000 if he would plead guilty to the forgeries, and promised that before he had served long in prison they would secure his pardon. Pierson was tempted by this promise of fortune, but declined to take the \$50,000 in money. He stipulated that each of the five men concerned should make out to him a personal note for \$10,000. They did this, and Pierson deposited these papers with a friend in whom he had confidence to await his release. He confessed to the forgeries, and was sentenced to fifteen years in Sing Sing.

With Pierson out of the way and public clamor satisfied, the ring forget their tool, and continue their depredations. But Pierson, chafing under his unjust confinement and the breach of faith, manages to get Ruggles, the reformer, interested in his case, and has the services of Miss Knight, who remains true to him, believing in his innocence. Miss Knight interests Stratton, who resolves against the sophistries of Brainerd, who fears the results of Pierson's disclosures, to give Pierson a hearing before the grand jury, and an order for the convict's release under custody for that purpose is issued. Stratton, of course, knows nothing of the merits of the case, or of the complicity of his father-in-law.

The District Attorney, as his interest in the case increases, takes every precaution against the influences that he feels are at work to defeat his plans. His wife, who has also become interested in the story of Miss Knight, takes her under her own protection in her father's house, where she and Stratton are living preparatory to setting up their own establishment, the wedding gift from Brainerd. This matter is so managed that Brainerd is unaware of the young woman's presence under his roof until a climax in the affair impends.

Pierson, to prove the story he proposes to tell the District Attorney, arranges to have Miss Knight go to the friend to whom he had entrusted the incriminating papers. He writes to her to go to an address which he sends for these documents, and implores her to guard them

jealously as the only means for his release. After an interview with the District Attorney, to whom this purpose is disclosed, she goes for the papers. While she is gone, Brainerd learns the stage of the matter, and, unable, by specious arguments, to turn the young official from his investigation of the case, and afraid to communicate to Stratton his own danger, resolves upon some desperate means for defeating the disclosure. He has had an interview with Daniel McGrath, one of his political fellows, also implicated, who by the secret means of the ring has learned that Pierson has sent Miss Knight for the documents, although their exact location has been communicated alone to her. McGrath, angered at the District Attorney's zeal and unable to understand why Brainerd is powerless to control his son-in-law, threatens to save himself at the last moment by turning State's evidence if no other means is offered.

Brainerd, almost prostrated by fear of possible results, is alone casting about for a remedy when Miss Knight returns with the incriminating papers in her hand. He is inspired to desperate action, and tells her that his son-in-law, Stratton, is playing her false. He plays upon her fears and leads her to entrust the papers to him and to at once quit the house and keep out of Stratton's way, promising himself to see Pierson righted. She gives Brainerd the papers and is hastily thrust out by him, he telling her to lock the door as she passes out to prevent pursuit. As she disappears, he throws the papers into the fire. Stratton enters, hearing that Miss Knight has returned, and is astounded to see that she has fled. He rushes to the locked door through which she has disappeared, asking the meaning of the strange turn affairs have taken. Brainerd, watching the flame of the burning papers, replies that it means that Miss Knight is an adventuress. Stratton, not even then dreaming of Brainerd's coquetry, responds that it means that "the ring is at work," and the curtain of the second act falls on a very effective climax.

The notable dramatic strength of the play is developed in the third act, the scene of which is the District Attorney's office. The atmosphere of the place, with its peculiar activities, is reproduced most effectively. From the doortender to the attendant policeman it all seems veritable. Here the reformatory spirit now so rife is incidentally shown by the snubbing of McGrath, the politician, who has called to ask for a miscarriage of justice in favor of one of his tools, and who walks out at last dazed by the new order of things.

The District Attorney has fixed upon this time for a private examination of Pierson, who has been brought down from Sing Sing, preliminary to his formal examination before the Grand Jury. Ruggles, the reformer, has permission from the District Attorney to witness this tentative inquiry. Brainerd, himself a member of the Grand Jury by virtue of the political possibilities that relate to ringsters, walks in unexpectedly to his son-in-law. His anxiety is so great that he determines to be present and to influence the affair against Pierson if possible. Pierson is brought in, and tells his story. He knows nothing of the loss of his documentary evidence or of Miss Knight's mishap, but depends upon her to substantiate him with the papers. Here comes the most dramatic scene of the play. The District Attorney asks Pierson to name the men who were guilty and who tricked him to imprisonment. The convict has not seen the papers in three years, and his memory is not active. Slowly, one by one, he names the men. He has recalled four, with effort. He is trying to recall the fifth, when Brainerd passionately interferes and denounces this inculpation of innocent men by a confessed criminal. A stormy scene ensues. Ruggles, pronouncing Brainerd's name, calls him to order. Pierson, hearing Brainerd's name, pronounces him as the fifth member of the ring. Stratton, dumbfounded, rings a bell for Miss Knight, who enters, and asks of her the proving documents. She cannot produce them, and Pierson, in despair, blazes angrily at her for having lost his only means for release. She rushes to Brainerd, reminds him that she entrusted the papers to him, and appeals to him to produce them. Brainerd looks at her with stony indifference and denies that she ever gave him the documents. Ruggles imagines that he sees in this outcome an evidence of collusion on the part of the District Attorney with Brainerd to defeat justice and protect the ring, and departs threatening to disclose the plot. Pierson casts off Miss Knight, who clings to him for forgiveness, and is led back to Sing Sing. Brainerd, no longer able to stand the strain, cries out and falls in a faint. His daughter, Stratton's wife, unseen by Stratton, though he has known of her presence in an adjoining room, rushes to her father's assistance. The District Attorney spiritedly declares his intention to mete out justice, no matter who shall suffer, and turning to see his wife embracing her father in fright is confronted by the problem of the case, which involves his own affections and his own standing.

The fourth act, which ends the story, departs from the more dramatic to the psychologic element. The District Attorney, worn by conflicting impulses, has for three days refused to visit Brainerd, who is seriously ill. This has brought a partial estrangement from his wife, who has been in attendance upon her father, and who cannot understand why her husband holds aloof. Brainerd to her, in the meantime, has charged Stratton with ingratitude and an unmanly ambition to build himself up at Brainerd's expense of reputation. The wife returns home, and a stormy scene ensues with her husband, who at last tells her of her father's guilt. She still adheres to her father's cause until she learns of the suffering it will entail upon Pierson and Miss Knight. Brainerd, broken with illness, appears, and after an angry scene with Stratton pleads with him for protection. Stratton refuses, and urges restitution. Brainerd persists in braving it out until he learns that McGrath has turned State's evidence, and that his destruction of the documentary evidence was useless to save him. He at last agrees to make restitution and the District Attorney declares that he will resign his office and devote his talents and energies to his father-in-law's defense.

From this outline of the play, it will be seen that it embodies a very dramatic story, and the construction develops every point effectively. The interest is steadily cumulative, and there is abundant surprise of the more dramatic kind to the curtain of the third act. The last act presents a novel study of the problem in which the main characters are involved. It departs absolutely from the excitements of the third act, which are melodramatic, and gives admirable opportunity to Stratton, Brainerd, and Grace to work out their difficulty through mental manifestation. The interest of the admirer of the exciting happenings up to this point of the play may lapse somewhat, although it will still be held; but to those who give attention to the deeper significance of the play, the last act will appeal as the strongest of the drama.

In the average prosperous play of the conventional order a heart interest is found to be paramount. The District Attorney is by no means a conventional play, and to the admirer of the typical love drama it will seem to lack the prime interest. The loves of Pierson and Miss Knight,

of course, are blighted to everything but mere sympathy, although the dénouement promises them tardy happiness. There is a subordinate love story, its personages being the younger daughter of Brainerd, and Gridley, the District Attorney's assistant, and this is skilfully and engagingly wrought out, although it calls for but amusing and superficial demonstrations.

The chief heart interest centres about Stratton and Grace. The fact that their personal affairs are subject to the main purpose of the play, added to the fact that audiences generally are more interested in ante-nuptial than in post-nuptial happenings, robs them of the ordinary theatrical concern. But they are really involved in circumstances that give their story an interest strongly suggestive and apprehensive as well as novel.

The District Attorney does not pretend to comedy. Its comedy scenes are slight and incidental, though at all times symmetrical. A neat bit is a football player, rival of Gridley for Madge's affections. There is a seemingly though a sinister humor in the individuality of McGrath, and the minor political characters carry the amusing assurance of their types. In enjoyable contrast is the character of Gridley, which Mr. Abbe deftly and delightfully describes.

The play was generally acted well last night, as was expected of its excellent company, even on a first performance.

The character of Stratton offers to Mr. Lackaye his best metropolitan opportunity. He gave promise last night of fully embracing it when he shall have its lines so thoroughly committed as to give a freer scope to conception. At times he rose to its fullest possibilities, and during these moments his admirable natural fitness for the part was demonstrated.

The Matthew Brainerd of Frank Mordaunt is definitely conceived and thrillingly and artistically performed. He has given the part a study in which his audience participates with thorough satisfaction. If Mr. Mordaunt errs at first at all, it is on the side of over-elaboration. But this is a proof of artistic earnestness, and leaves a solid groundwork for the perfecting afterthought.

Odell Williams effectively realizes the character of the ring politician, McGrath. George Fawcett distinguishes the role of Ruggles, the reformer, and makes it a most effective foil.

Edward J. Morgan is forceful and effective as Pierson; Lawrence Eddinger is clever as Williams; and the other minor male parts are well presented.

Annie Irish gives a charming picture of Grace Brainerd in the scenes where simple charm is effective, and in the last act illustrates the stress of her position with unexpected and fully adequate power. She is an actress who ought to have a permanent metropolitan footing.

Miss Shannon, who has heretofore been seen only in the milder opportunities of the ingénue, amazed even her friends by her emotional strengths. She is especially effective in the third act, and is admirable throughout the play.

Adele Ritchie, heretofore seen only in comic opera, archly plays the part of the younger daughter.

The play affords no special scenic opportunity, but it has been pictured and furnished with all possible care and taste by Manager French. Mr. Puerner has written appropriate incidental music.

It is understood that Minnie Maddern Fiske directed the rehearsals of The District Attorney. Many evidences of an artistic instinct and a rare intelligence in direction were seen at the first performance.

Daly's.—Heart of Ruby.

Play of Japanese life, in five acts, adapted by Huntley McCardy from the French of Judith Gautier. Produced Jan. 15.

The Voice of the Poet Ada Rehan
 The Prince of Maeda George Clarke
 The Lord Yamato Sidney Herbert
 Simabara John Craig
 Ivalhita Alfred Hickman
 Vayagama Gerald Maxwell
 Keeper of "The Shining Moon" William Sampson
 Heart of Ruby Maxine Elliot
 Omay Sybil Carlisle
 Chrysanthemum Percy Haswell
 Landlady of "The Shining Moon" May Sylvie
 Tika Ida Molesworth

The production of Heart of Ruby last Tuesday evening drew a large audience of fashionable people to Daly's Theatre. With the exception of The Mikado, there has been no attempt to present on the local stage anything dealing with Japanese life—at least not in the line of a dramatic performance. The production, therefore, aroused considerable curiosity.

The story of the play may be characterized as a sort of Japanese melodrama with various ingredients that appear to have been inspired by certain Greek tragedies. It is not likely that Mr. Daly contemplated a run for the piece. In fact, it was intimated on the programme that the play was only put on for a few performances and it was, accordingly, withdrawn last Saturday.

The scenery was exquisite, notably the banks of the Soumeida Gava River in the second act, and the garden of roses and lotus blooms in Act III.

It is doubtful whether any other stock organization in America could have enacted the play with as much artistic credit.

Ada Rehan, in a picturesque Japanese costume, recited the prologue and the epilogue and the sonnets before the third and fourth acts.

George Clarke portrayed the Prince of Maeda with appropriate dignity. Sidney Herbert and John Craig made the most of exacting roles.

Maxine Elliot looked very beautiful as Heart of Ruby, but her emotional work was not of a very stirring order. Sybil Carlisle gave a commendable personation of Omay, and Percy Haswell acted and sang delightfully in the role of Chrysanthemum.

Ida Molesworth was acceptable as Tika. William Sampson and May Sylvie did clever character bits as the keeper and landlady of a Japanese inn.

A word of commendation is due to Florence Conron for her solo in the fourth act. The incidental music was composed by Henry Widmer.

Daly's.—The Railroad of Love.

After a rest of four years The Railroad of Love was revived at Daly's on Monday evening, the large and enthusiastic audience proving that it had lost none of its former popularity.

The leading members of the original cast remain unchanged with the exception of John Drew, who is ably replaced by Frank Worthing.

Ada Rehan, though apparently suffering from slight indisposition, was as charming as ever as Cousin Val.

James Lewis as Phenix Scuttlby and Mrs. Gilbert as Eutycia Laburnam were received with hearty enthusiasm. The other parts were in competent hands, making a very attractive ensemble.

The attention given to the minutest detail of stage setting adds much to the artistic finish of all the plays produced by Mr. Daly.

The Railroad of Love is to be followed shortly by the production of The Orient Express, a farcical comedy adapted from the German of Blumenthal and Kadelberg.

Tony Pastor's.—Vaudeville.

Gus Williams made his bow at Pastor's last night and met with a warm welcome. His singing and burlesque piano playing were loudly applauded.

Haines and Pettingill created no end of mirth with their sketch entitled The Pool Room. The La Rose Brothers performed some remarkably clever acrobatic feats.

Maud Raymond, also a new comer this week, sang serio-comic songs with much success. The Sisters Fortesque, Ray Burton in rifle shooting, Lew Randell, the Barretts, Rogers Brothers, and Mlle. Carlini's educated animals, consisting of monkeys, dogs, and bears, completed the programme.

Keith's Union Square.—Vaudeville.

The programme presented this week at the Union Square Theatre is most attractive, and was thoroughly appreciated by a crowded house last night.

The principal features presented are James Thornton in a clever monologue, Raymon Moore with new and popular songs, Willis P. Sweatnam in minstrel drolleries, Nellie B. Chandler's Lady Orchestra in a "White" concert, Inez Mecusker, late of The Prima Donna company, and Gertrude Fort.

Others in the long bill are John and Henry Dillon, Murray Brothers, Sisters Heston, Collins and Farley, the Nelson Trio, and Masand and Marba.

Grand Opera House.—Doris.

Doris, with Effie Ellsler in the title role, was well received at the Grand Opera House last evening.

Miss Ellsler plays the character of Doris with sympathetic effectiveness. Frank Weston was excellent as the doctor with the Hibernian accent.

Robert Drouet, the author-actor, gave a finished personation of the young squire, and Evelyn Evans offered a capital characterization of the old vicar.

Koster and Bial's.—Vaudeville.

Koster and Bial's spacious auditorium was filled from pit to dome by a fashionable audience on Monday night. It was the occasion of the American debut of Cissie Loftus. Miss Loftus received a hearty welcome, and made an instantaneous hit. As a mimic she is extremely clever. Her imitations of Sarah Bernhardt, Yvette Guilbert, Letty Lind, Juliette Nesville, and others, were repeatedly encored. She will probably be featured at this house for some time.

The only other new comer in this week's programme is Jules Levy, the famous cornetist.

At Other Houses.

The Old Homestead continues its profitable revival at the Star.

Madame Sans Gêne is crowding the Broadway Theatre at every performance.

Little Christopher will celebrate its 150th performance at the Garden Theatre on Feb. 11.

Shaft No. 2 is at the People's.

The centennial performance of Palmer Cox's Brownies occurs at the Fourteenth Street Theatre on Jan. 30.

The Case of Rebellious Susan is in fashionable vogue at the Lyceum.

The Twentieth Century Girl is announced for production at the Bijou next Friday evening.

Fanny Davenport in Gismonda is enjoying the full extent of metropolitan patronage at the Fifth Avenue Theatre.

The Cotton King is in its last week at the Academy of Music.

The Masqueraders is drawing as well as ever at the Empire.

The Fatal Card is a melodramatic fixture at Palmer's.

Too Much Johnson is in its third month at the Standard.

The last weeks are announced of Notoriety at Harrigan's.

Down in Dixie is the current bill at Niblo's.

Robert Burns' night will be duly celebrated by the Rob Roy company at the Herald Square Theatre on Friday night.

Eddie Foy made his bow as a star to a good-sized audience at the Harlem Opera House last night in the musical and spectacular travesty, Off the Earth.

The Man Without a Country was received with much satisfaction by a large audience at the Columbus Theatre last night.

A performance in aid of the Fresh Air Work and Summer Home for Children at Chappaqua, N. Y., will be given next Thursday afternoon at Garden Theatre under the direction of A. M. Palmer. The programme will include Mrs. John Drew, Mrs. Kendal, and scenes from A Night Off and Little Christopher.

BROOKLYN THEATRES.

Amphion.—Blue Jeans.

Blue Jeans opened a week's engagement at the Amphion last night. The sawmill scene is as thrilling as ever.

Annie Buckley was effective in the character of June. William H. Elwood made Perry Bascom interesting. George D. Chaplin gave a good personation of Col. Risener.

Sue Eudaly was ably interpreted by Adelaide Goundree. William E. Crandall and Annie Wood as Ike and Samantha Hawkins respectively, were seen to advantage in comic characters.

Frank Ambrose, Wallace Bruce, Charles E. Udell, Joseph Graham, Mary Maddern, Maggie Leland, and Gladys Laird completed an excellent cast. Mrs. Langtry in repertoire next week.

Columbia.—Mrs. Langtry.

It is several years since Mrs. Langtry has been seen in Brooklyn, but that she still has a number of admirers here was shown by the large attendance at the Columbia on Monday evening when she appeared in A Happy Pair, and Esther Sandraz. The latter play made a good impression. It is an adaptation from the French by Sydney Grundy.

Thursday night A Wife's Peril will be played. Next week, The New Woman.

Park.—The Manxman.

Wilson Barrett produced The Manxman on Monday evening before a large and fashionable audience. Mr. Barrett was recalled again and again. Maud Jeffries gave excellent support.

Ben-Ny-Chree, Hamlet, and The Silver King will be presented later in the week. Next week, Julia Marlowe-Taber.

Notes.

Hamlet's Superbia is at the Bijou.

A Baggage Check opened the Grand Opera House on Monday night.

Katie Emmett is at the Star in Killarney.

IN OTHER CITIES.

PROVIDENCE.

The week of 14-19 was another big one at the Providence Opera House, and Manager Morrow has every reason to feel well pleased. Lillian Russell and her admirable co. presented The Grand Duchess to the capacity of the theatre 14-16, and finer audiences are seldom seen at this house. The parquet seats, which are usually \$1 and \$1.50, were all held at \$2 and nearly everything was sold out by Monday morning. The opera was splendidly sung and Miss Russell appeared to excellent advantage. She was ably assisted by Annie Myers, Digby Bell, Hubert Wilke, and a large and strong chorus. The scenery was beautiful and the costumes elaborate. Rose Coghlan began a three nights' engagement 17 and presented Diplomacy to a large audience. Nemesis and Forget-Me-Not will also be given during her stay here. The Amazons 21-23.

Humanity attracted very large audiences to Keith's Opera House 14-19. The piece was played by a capable and well-balanced co. with Joseph Grimmer and Phoebe Davies in the leading roles. It is a strong melodrama, has many stirring and picturesque scenes and the scenery and mechanical effects are excellent. Willie Collier in A Back Number 21-23.

The Rose Hill English Folly co. held the boards at the Westminster week of 14 and drew good audiences. The specialties were good and frequently applauded. Gus Hill's New York Stars 21-23.

There was a notable increase in attendance at Lothrop's Opera House during week of 14-19 and very good business was done. The attractions for the week were Ranch King 14-16 and Libby Prison 17-19 in which the leading roles were acceptably taken by Joseph D. Clifton and June Angott. George L. Gregory's Humpty Dumpty 21-23.

The fourth concert by the Boston Symphony Orchestra was given in Infantry Hall 16 and the Wagner programme rendered, thoroughly enjoyed. Anton Schott was the soloist.

The second Graham concert at Keith's 13 was largely attended, and the entertainers were Carroll Johnson, Bernard Dyllan, Polly Holmes, Eddie Giguere, Annie Foster Lacombe, Neddie Devynish, Elsie Graham, Dean and Jose, Professor Charles Lovenberg.

Ward and Vokes in A Run on the Bank and In Old Kentucky are early attractions at Keith's. Lothrop's Opera House will soon be known as Trowbridge's Star Theatre.

Laura Joyce Bell was in town 14-16. Hallen Mostyn closed with the Lillian Russell Opera co. here 14, and his role in The Grand Duchess, that of General Bismarck, placed in the hands of Henry Peakes, who played the part for the first time 15.

Treasurer Anderson and Assistant Treasurer Collin, of the Providence Opera House, told me of a little box-office incident which happened during Lillian Russell's engagement 14-16. The Grand Duchess did such a tremendous business, it required six men to count up. Each man represented some special interest. The managers had their men, too.

Treasurer Fred. R. Anderson of the Providence, made a trip to Boston 17 in Manager Morrow's interest. Little Allie Fisher, of this city, the child actress, who has scored many successes with Lothrop's Stock co. is now with Peck and Rice's Repertoire co. On Jan. 12, during an engagement at the Washington Street Opera House, Rome, N. Y., the stage manager of the house presented her with a magnificent floral piece, almost as large as the little one herself.

HOWARD C. RIPLEY.

DETROIT.

At the Detroit Opera House 14-19 the Surprise Party began a week's engagement in 1902, and was well received. Felix Morris opens 22 for a five nights' engagement.

The Della Fox engagement at the Lyceum the latter part of last week, was, as predicted, a brilliant event. On the opening night every box was taken and the audience one of the largest of the season. Many, however, who waited until the Saturday matinee and Sunday evening to hear the opera, were disappointed, owing to the fact that Della Fox did not appear. She was suffering from a severe cold, and acting upon the advice of her physician, refrained from singing at both these performances. Her place was filled by Marie Celeste.

The Lilliputians in Humpty Dumpty Up to Date at the Lyceum opened on 15 to a large audience, and are doing good business. The clever little comedian, Franz Ebert, is the up-to-date Humpty Dumpty, and with the able cooperation of his diminutive assistants he is making it exceedingly merry at the Lyceum. The dialogue of the piece is witty, the music tuneful, and the acting clever. The ballets introduced are executed in a particularly commendable manner, some of the stage pictures formed in the dancing being exceedingly charming. One of the novelties offered in the ocular demonstration afforded the audience that extremes will meet when Franz Ebert and Kaley, the giant, appear together on the stage in the third act. Humpty Dumpty will be succeeded by Aladdin, Jr.

This is really a week of comedy for us, for in addition to the attractions at the Detroit and Lyceum, we have Congrove and Grant's Comedians at Whitney's, where they are expending a new version of The Dazzler, written by Frank Ansell. Bright and winsome Florrie West succeeds admirably in dazzling the large audiences which are nightly thronging this theatre since the opening of the engagement, Sunday evening, 13. Her efforts are ably seconded by the other clever members of the co. The play itself is scarcely anything more than a medium for the introduction of the specialties that are interspersed throughout it. The principal performers outside of Florrie West are Charles Wayne, William Mason, Bobby Ralston, and Will West, all of whom are good comedians and do excellent work. The performance of the Sisters De Witt on the violin also received the commendation of the audience. The engagement is for the entire week, and will be followed by Side Tracked.

A play entitled Hades, even if it is "up to date," as announced, would lead one to believe that the comedy element did not predominate at the Empire this week, but the title is deceptive in its suggestion of the tragic, for it is an extravaganza of the broadest kind, and a vehicle for the clever comedy work of Reilly and Wood's spectacular co. The star of the co. is Pat Reilly. They were booked to appear here Sunday evening, 15, but did not arrive in time, and a play of Oliver Portman's, called The Inside Track, filled in the gap. Reilly's co. opened on afternoon to a large audience, and it looks as if they would do a big business all week. Ada Gray in New East Lynne 21-23.

KIMBALL.

BALTIMORE.

At Ford's Grand Opera House Francis Wilson in The Devil's Deputy did a good business 14-19. The New Boy, with James T. Powers in the title role, 21-23.

The American Travesty co., headed by Eddie Foy, proved a drawing attraction at Harris's Academy of Music 14-19. The production of Off the Earth is given on a fine scale. Louise Montague and Sadie MacDonald have rapidly become favorites. Mr. Foy was troubled with a heavy cold and his voice was not in condition. Good business has been the order of the week. Donnelly and Girard 21-23.

The stage of Albaugh's Lyceum Theatre is occupied by the realistic romantic naval drama, Captain Paul. The scenery and mechanism are alone worthy of a visit, to say nothing of the admirable cast presenting the play. The box receipts show an evident appreciation on the part of the public. Otis Skinner 21-23.

Joseph J. Dowling, assisted by Myra L. Davis and a capable co., presented Captain Herne, U. S. A., to the patrons of the Holliday Street Theatre. Mr. Dowling is a careful and capable actor, and in Captain Herne has a part just suited to him. Miss Davis is a bright and charming soubrette and wins her audience. White Squadron 21-23.

The Howard Auditorium was well up in line, with the bright and sparkling Meteors, headed by George Thatcher. Fay Foster co. and the Shaffer Family 21-23.

Russell Brothers' Comedians did a large business at Kernan's Monumet at Theatre. Gus Hill's Novelities 21-23.

Joseph J. Dowling has been playing Service Afloat up to this week, but he abandoned it for Capt. Herne, as it did not seem to have the requisite drawing qualities. Capt. Herne is a little old, but still remains popular.

Nearly all the professional people in the city attended the professional matinee at Harris's Academy of Music on 17. Eddie Foy was amusing, but his voice had departed.

John W. Albaugh's friends here congratulate him upon securing the management of the new theatre to be erected on the site of the Blaine mansion in Washington, D. C. Mr. Albaugh is both conservative and progressive, and deserves success.

We are delighted to hear of the continued success of

John B. Maher, a Baltimore boy, as chronicled in THE MIRROR. He is undoubtedly doing good work in the stock co. in Denver, Col.

People here have not finished talking about THE CHRISTMAS MIRROR. It stands as a monument to the energy and ability of its Editor, May Mr. Fiske live to issue many more such annual numbers.

HAROLD RUTLEDGE.

ST. PAUL.

The Crust of Society was presented at the Metropolitan Opera House by Carrie Turner 10-12, drawing good houses. Miss Turner was charming as Mrs. Eastlake Chapel. Her support includes Edgar L. Davenport as Oliver St. Aubyn, Carrie Radcliffe as Violet Esmond, Eugene Ormande as Captain Northcote, Herbert Ayling as the Earl of Colchester, and Eleanor Carrey, Nellie Vale Nelson, and Joseph E. Whiting.

There was a crowded house at the Metropolitan Saturday evening, 12, to hear Colonel Robert G. Ingersoll deliver his new lecture on "The Bible." Mr. Ingersoll kept his auditors in rapt attention to the close.

A comedy farce Our Flats, was presented by Emily Bancker, supported by Thomas W. Ryley's excellent co. 13-15, opening to good houses. Miss Bancker is an attractive actress who formerly made a very favorable impression here in Gloriana. Marion Van Courtland as Lucy McCullum and Miss Lee Davis as Bella met with noticeable favor. George W. Parsons, Philip H. Ryley, Neil Scully, and W. H. Wallis finely sustained their respective roles. Hallen and Hart's Later On 17-19; Wang co. 20-22.

At Litt's Grand Opera House Freeman's Fun-Makers, a very clever co., presented the laughable farce-comedy, A Railroad Ticket, 13-19, opening to S. R. O. The co. embraces some vivacious and versatile people that make the piece go with a dash and vim. William Blaisdell, James T. Kelly, Frank Gardner, and Harry Porter were very amusing in their roles. Hattie Waters is a very clever soubrette and was captivating as Bessie Shortland. Alice Carle was pleasing in her vocalism. Jeanette Buegar plays her role commendably. The De Forests, the whirlwind dancers, who made a big hit at Koster and Bial's and also with Evans and Hoyt, joined Doc Freeman's Railroad Ticket co., opening with the co. here, Sunday evening, 13. Their dancing was a very taking feature. Lillian Lewis in Cleopatra 20-22.

Herbert Ayling, of the Carrie Turner co., is remembered as a favorite member of the People's Theatre stock co. St. Paul, and had a pleasant time here with old friends.

GEORGE H. COLLAVER.

ATLANTA.

A blizzard from Dakota is upon us, and they are few, indeed, who venture out unless it be something in accordance.

Sydney Rosenfeld's clever production, The Passing Show, was given what might be termed an inadequate production at the Grand 8, with matinee. Laura Migar, the clever young woman in the leading role, was indisposed, and an understudy had to be substituted. The satire of the play is almost entirely local to New York, and from the lack of acquaintance which the audience seemed to possess of the metropolis, together with the work of the principals, who appeared to be mostly underlings, the play fared badly indeed. Fortunately, the co. did fairly well, but not well enough, however, to prevent an attachment that was served upon the management by the bailiffs. Manager De Gue patched up its affairs, and the next stand was made successfully.

Richard Mansfield and his clever co. gave three performances at the Grand, beginning 10, to audiences of splendid proportions. Napoleon Bonaparte, Ben Brummell, and Arms and the Man were presented. All the productions gave evidence of careful thought and study. The brilliant work of Mr. Mansfield, together with the adequate support with which he has surrounded himself, makes an artistic combination such as Atlanta audiences are wont to thoroughly appreciate.

The Baldwin-Rogers co., supported by the four Rogers sisters opened to good business in A Leap for Life at the Marietta Street Theatre 14, for nine performances.

Marie Jansen, Robert Downing, Friends and Gilmore's Band are early attractions underlined at the Grand.

It is said that negotiations are on foot to bring to Henry Greenwall's New Lyceum Theatre this Summer practically the same co. that recently appeared here in The Fencing Master. Dorothy Morton is the prima donna, and is recognized as one of the coming queens of opera.

Charles H. Vale's Devil's Auction drew good-sized audiences for three performances beginning 14. The closing scene, On the Rialto, is one of the liveliest ever put on at the Grand. Indeed, the first opportunity unusually pleasing, and its wealth of scenery is abundant.

ALF. FOWLER.

BUFFALO.

At the Academy of Music 14-17 James T. Powers delighted large audiences in The New Boy. Mr. Powers is ambitious to leave his old line of work and take up the legitimate. Present indications augur a brilliant future for this versatile and popular comedian. The Amazons played a return engagement 17-20 and were greeted royally. The co. has undergone some changes, none for the better, but it yet remains a most finished and artistic production. Chancery Olcott 21.

The Gaiety Girl was a disappointment to many, and receipts fell off heavily after its opening night 7. George Riddle, in select readings, 14. In Old Kentucky 15-19, a melodrama of high-order with startling scenic features and combinations of realism, introducing horse-racing and a genuine pickaninny band, drew well at the Star. Francis Wilson in The Devil's Deputy 15-21. The advance sale predicts one of the largest weeks in the year for the Star box-office.

The Lyceum had a big week (7-12) in Ward and Vokes (Percy and Harold). Mr. Starr reports a great week for the Run on the Bank, and his ad. "The only first-class attraction" was practically true of that week. The Power of the Press drew paying houses 14-19. George Monroe in Aunt Bridget 21-27.

Manager Robinson, of the New Court Street Theatre, presented C. W. Williams' Comedians, Agnes Charcot, Henri Canaan, and Mme. Flossie were the features of the entertainment. Reilly and Wood's Big Show 21-23.

Daisy Mayer's Pickaninies were the special feature of Shen's Music Hall last week. Francis Bryant, Felix and Cain, Fred. McClellan, and Lillie Larkelle also contributed to the entertainment.

Fred. McClellan is one of the most popular ballad singers that Buffalo has known. Mr. McClellan was the central figure at a reception and concert recently given by the Saturn Club, of this city.

BRET HART.

JERSEY CITY.

At the Academy of Music 14-19 Peter F. Dailey and co. appeared in A Country Sport to good business. The co. is a fine one, and the specialties are new. Peter Dailey is full of fun; John G. Sparks is a capital Irish comedian, and Andrew Mack sings a number of his own popular songs. May Irwin is a clever comedienne. Her method is easy and natural, and her songs are peculiar to herself. Ada Lewis, as the "tough girl," does not overdo the part, and is one of the bright features of the play. The quartette is very good. Dan's Sully 21-23; John Kernell 26-Feb. 2.

The Bon Ton Theatre is doing a good business, and it keeps Manager Dinkins busy to provide entertainment to suit. The usual long and varied programme was given 14-19 by Morton and Revelle. Billy Clifford, Dick and Alice McAvoy, Parker and Retardo, Beaumont Sisters, Fulton Brothers and Ed. Warren, Petching Brothers, Myrtle Arlington, Hilton, the Hewletts, Gertie Gilson, Kate Koon and Maryne.

"The Age We Live In" will be the subject of a lecture by Creswell MacLaughlin at the Tabernacle 24.

Dan Sully will appear in two favorite characters during his forthcoming engagement at the Academy of Music 21-23—O'Neil, Washington, D. C., and The Social Lion.

John Reilly, treasurer of the Bon Ton Theatre, has been confined to his bed two weeks by illness, and sorry to say, he is no better at the writing.

A large delegation of the Academy of Music employees attended the annual ball of the Theatrical Mechanics' Association at Newark, N. J., 17. They went in full dress, and with badges.

WALTER C. SMITH.

INDIANAPOLIS.

The Ensign closed a fairly successful engagement at the Grand Opera House 12. Thomas G. Scarborough Opera co. 10, 17 in The Grand Vizier. The Ride of Champagne; good advance sale. Della Fox 18, 19; Charley's Aunt 21-23.

Old Glory, a scenic melodrama, opened to fairly good

houses at English's Opera House 14. John A. Coleman and Louise Montrose introduced some eccentric dancing. Mildred Holland, the heroine of the play, sustained her part admirably. American Extravaganza co. 24-26.

McNulty's Visit, by the author of Finnegan's Hall, and on the same order, a soaring Irish farce-comedy, opened to good houses at the Park 14. G. H. Emerick assumed the leading role, and was ably assisted by Max Trumbull, an Indianapolis girl, whose clever dancing made a hit. Ada Jewell added some excellent singing to the play, which abounds in dancing and singing.

London Belles' Burlesque co. 17-19; Charles A. Loder 21-23; Temptation of Money 24-26.

French Folly co. opened at the Empire Theatre 14 to large business. The acrobatic feats performed by a Japanese troupe made a hit. Zella Clayton and Van and Leslie's specialties were well received.

Messrs. Dickson and Talbot have leased the New Terhune Theatre, at Anderson, Ind., which will be ready to open in September.

Percy Wendon is in the city, owing to the severe illness of his aged grandmother.

GUSTAV RUCKER.

DENVER.

If Messrs. Giffen and Neill carry out their present intention at the Broadway theatre patrons will indeed have a treat. They are making arrangements to bring out some standard New York successes, such as Men and Women, Lost Paradise, Charity Ball, Nancy and Co., and 7-30-8. They will continue with the living pictures as a supplemental programme to each performance. The good dames of the W. C. T. U. haven't seen the latter, but they took exceptions just the same, and sent in a petition to close them up. The very title was enough to condemn them in the eyes of these "unco' guid and rigidly righteous" women. The protest had no effect, however, except to advertise, and the pictures are produced with the same unoffending faithfulness that has made them acceptable to the Denver public. The series week of 14-19 were new and very artistic.

The co. made a great success of The Gav'nor during that week and showed some clever individual work. The public has not been slow to recognize that it has a good thing for its money at the Broadway, and I'm happy to say that appearances are favorable toward the managers realizing on their large outlay of money in getting together a body of players thoroughly competent to produce the plays that have made more pretentious organizations famous. The first of these great successes will be done next week, being Men and Women.

At the Taber Alexander Salvini gave us something new in The Student of Salamanca week of 14-19, but his repertoire was played besides, and it afforded all a chance to see the young star in a variety of characters in which he has no rival. Salvini's acting is more finished each season, and his plays are given with a correct ensemble. Briefly, he is a star that can always draw in Denver. Ward and James 21-23.

There was another jolly lot of funmakers at the Curtis Street week of 14-19 in Renfrew's co. in Below Zero. Such attractions appear to pay, and Manager Moore is giving his patrons one right after another.

Belle Archer, one of the leading members of Giffen and Neill's co., brought action against Alexander Salvini while the latter was in Denver for \$1,122.30, on account of that amount alleged to be due for services for herself and husband in 1890. Attachment proceedings would not hold, as the Taber box-office is in the hands of receivers.

W. P. PRABODY.

MINNEAPOLIS.

At the Grand Opera House Sandow and an excellent co. of specialists to splendid business 10-12. Sandow created a sensation by his marvelous exhibition of strength. Hallen and Hart made their farewell appearance 14 in Later On to a large-sized and well-pleased audience. Emily Bancker in Our Flat 17-19. A Temperance Town 21-23.

At the Bijou Opera House Corinne opened a week's engagement in Hendrik Hudson to two packed houses and made an emphatic success. The co. is undoubtedly one of the best of its kind on the road. The costumes and stage settings were exceptionally fine. A Railroad Ticket 20-22.

At the Lyceum Theatre Carrie Turner and her admirable co. played a return engagement 14-16 to very good business.

Metropolitan Opera House was dark week of 14-16.

Charles A. Parker, formerly manager of the Grand, has been engaged by Jacob Litt as his New York representative.

Father and Son, the new play by F. R. Leroux, of this city, was produced at the Lyceum Theatre 9 to a fair-sized audience. The parts were taken by leading amateurs, headed by Sanford Dodge, an ambitious young actor of our city.

F. C. CAMPBELL.

GALVESTON.

Pauline Hall and her clever co. in Dorcas had a large audience at the Grand 7. While the piece was duly billed as an operatic comedy, and received excellent treatment as such, the public here so thoroughly associated Miss Hall with purely operatic productions that considerable disappointment was felt—unreasonable, of course, but it had the effect of diminishing the subsequent attendance 8. In Old Kentucky 9, 10 to crowded houses. The scenic and realistic effects were captured, the cast acceptable and the Pickaninny Band standing with our players, sustained the leading role and added to her popularity. Lady Windermere's Fan 11, 12 drew fairly well. The play was in the hands of a competent co. and was favorably received by the intelligent audience in attendance. The Grand next week will have Rhea, Sam T. Jack's Burlesque co. and Nat C. Goodwin.

The Lady Windermere's Fan co. closed season here and left for New Orleans to take steamer direct for New York.

C. N. RHODE.

CHARLESTON.

Artistically and pecuniarily, the past week was the most noteworthy so far this season.

Richard Mansfield played his third annual engagement at the Academy of Music 9, giving an effective performance of Dr. Jekyll and Mr. Hyde to a full house at advanced prices, despite a rainstorm.

Mrs. Potter and Kyrie Bellew made their first appearance here 10 in Charlotte Corday before a large and fashionable audience. In the title role Mrs. Potter has a character admirably suited to her histrionic ability, but as Marat Mr. Bellew is not seen in his most attractive impersonation.

The Prodigal Father 15 to fair business. Friends 17; Katie Emmet 18; Mary Jansen 19.

The following managers were in the city last week: T. J. Meyers, representing Friends; W. M. Hall, in behalf of Marie Jansen; and Victor Thrane, in advance of Ellen Beach Yaw.

Mrs. Potter was handsomely entertained while in Charleston by personal friends.

R. M. SOLOMONS.

NEW ORLEANS.

Richard Mansfield played a most successful engagement at the Grand Opera House 14-19, presenting Dr. Jekyll and Mr. Hyde, Napoleon, Arms and the Man, Beau Brummell, The Scarlet Letter, and A Parisian Romance. Nat Goodwin in repertoire 20-23; Robert Mantell 27-Feb. 2.

The Passing Show did a good business at the Academy of Music. Sol Smith Russell in Peaceful Valley, Heim-Law, and Poor Relation 20-23; Marie Jansen 27-Feb. 2.

The St. Charles Theatre had A Bunch of Keys as an attraction 14-19. The Prodigal Father 20-23; She 27-Feb. 2.

The French Opera co. continues giving performances at the French Opera House.

Gilmore's Band, with Victor Herbert as its conductor, will be heard here in concert at the Grand Opera House, March 31-April 4. Mme. Louise Natali will be the prima donna soprano.

L. C. Q.

OMAHA.

The Country Circus played a profitable engagement at the Boyd 10-12. The specialties in the last act were remarkably good, but the first three acts should be consolidated into one, as the piece is too long. Milton Nobles in From Sire to Son 15. An arrangement was made by which all tickets sold outside of the box-office were credited to the Ladies' Guild of All Saints' Episcopal Church. This resulted in a large audience and quite a cash acquisition to the church fund.

At the Empire Theatre John L. Sullivan in A True American is doing well 14-16. The Derby Winner plays a return engagement 20-23.

J. R. RINWALT.

KANSAS CITY.

Joseph Murphy drew good houses at the Coates 14-19

LIVING PICTURES

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presenting Shaun Rue, The Donagh and Kerry Gow. Country Circus 21-23.

Gustave Frohman brought on several capable people and added them to his Charity Ball co. and put on Men and Women at the Ninth Street 13-19 to fine houses. Berenice Wheeler, Louis Mabb and Emile LeCroc all made fine impressions. A Breezy Time 20-23.

Gus Heege as Von Vonson amused good houses at the Grand 13-19, and was supported by a good co. The convention of implement-makers, 500 strong, attended in a body 15 and caused lots of fun. Hopkins' Trans-Oceanics 20-23.

The New Gillis will be dark until February. FRANK B. WILSON.

SAN FRANCISCO.

JAN. 14, 1905.

The Tavery Opera co. has been repaid for including this city in their list of engagements, judging from the crowded houses at the Baldwin. This co. has satisfied the cravings of our music-loving public. It is nearly four years since we have enjoyed a season of grand opera.

Mme. Tavery has surrounded herself with a combination of stars, and her change of opera every evening has been duly appreciated. Her rendition of the various characters certainly proves her to be an artist, and she particularly shines in the heavier roles. Then Doree made a very favorable impression in the title role of Carmen. A. L. Guille and William Mertens have received recognition for their conscientious work.

Owing to the cancellation of the Claxton-Janaushek engagement, this theatre will be closed for two weeks, reopening on Feb. 4 with Frederick Warde and Louis Janna.

Loftie Collins' Troubadours have been playing to crowded houses all week at the California, and again opened large to-night. The mixture of farce-comedy, operetta and variety tend to make up a novel and interesting entertainment. The specialties are particularly good. Marion, Hayes and Marion, Wood and Shepard, and the Brothers Meers are inimitable in their respective lines. Miss Collins introduces some really clever songs, and dances with ease and grace. The Fair Equestrian, or rather, The Circus Rider, made famous by Rosina Vokes, is produced with a liberal amount of new business. The Devil Bird concludes the performance, and affords Fred. Solomon and Mr. Curran ample scope to introduce their songs and specialties. Herrmann for three weeks follows.

McKenna's Flirtation opened at Morosco's to the usual Monday night house. Edgar Selden has become quite a favorite with the patrons of the Grand, and is quite clever in the delineation of Irish characters. His new songs were well received, and he was ably supported by Morosco's stock co. The mounting was all that could be desired.

Grover put on in Idaho at Stockwell's to a moderately filled house. The story is a repetition of Clay M. Greene's Golden Giant, and needs no rehearsing. George Osbourne distinguished himself in the character of Jack Mason. Mr. Grover has a very capable co. for a cheap house.

J. P. Howe has become the sole lessee and manager of the Alcazar. A Turkish Bath closed to very fair business. The Newells in The Operator opened to a good house, and gave a very acceptable performance. The piece requires scenic environments, for which the Alcazar stage is not adapted.

Lalla Rookh commenced its last week at the Tivoli. Monday next Miss Maistry will be produced. It has been revised by Peter Robertson, dramatic critic of the Chronicle, and will be given an elaborate setting.

Manager Walter evidently knew what he was about when he established the Orpheum as a variety theatre, for since the opening he has not played to a losing week. The present week's attractions include Bunth and Rudd, the Eddy Family, Rogers and O'Brien, and Loiset, with his school of storks, geese, dogs and monkeys. Lydia Veamans Titus still continues to be the leading feature; others make up a long and interesting bill.

Jay Rial has retired from the business management of Stockwell's Theatre.

Mrs. M. R. Curtis arrived from the East last week. She intends settling up her affairs here, and then anticipates joining Mr. Curtis in London.

H. P. TAYLOR, JR.

SAN ANTONIO.

The attractions at the Grand Opera House the past week have been Pauline Hall 10 to a large house; In Old Kentucky 11-13 to excellent business. Their matinee 12 was the largest of the season. There are underlined at the Grand Sam T. Jack's Bullfighters 14; Rhea 16, 17; She 18; Robert Mantell 19, 20; Richard Mansfield 23.

We have had with us the past week Willis Johnson, ahead of Rhea, and C. L. Walters, attending to the advance work for She. The smiling face of Harry Sanford has been seen on the streets for several days. He is ahead of Robert Mantell this season.

WILLARD L. SIMPSON.

STILL COMPLIMENTING IT.

Amsterdam, N. Y., Sentinel.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Friends, matinee and evening, 12; fair business. The Baldwin-Melville co. opened for the week presenting The Plunger to S. R. O. 14; The Black Flag at matinee. Inside Track in evening to good business 15; The Hoop of Gold to a small audience 16.

MONTGOMERY THEATRE. (S. E. Hirscher and Brothers, managers): The Prodigal Father to a fair house 10. The Passing Show to good business 11. A crowded house greeted Richard Mansfield in Beau Brummel 12. Julius Grau's Opera co. opened for the week, presenting Boccaccio to a fair house 14; Tar and Tantar to a large audience 15; Martha at matinee, and evening Amorita to good houses 16.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Passing Show 12 drew a large house. The performance was on the variety order, and contained many pleasing specialties. Marie Wainwright 14, 15 in Daughters of Eve; large and fashionable audiences.

EUFAULA.—MORRIS' OPERA HOUSE: Will be dark the rest of this season.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Kodak 10; large audience. Ellen Beach Vaw and her excellent co. delighted the most fashionable audience of the season 14. Al. G. Field's Minstrels 20.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Friends 8; Prodigal Father 9; Robert Downing 10; all to excellent business.

ANNISTON.—NORRIS STREET THEATRE (L. M. Burns, manager): The Kodak co. 9; small, but very appreciative audience, owing to severe cold weather. The engagement of the vocalist, Ellen Beach Vaw, 10, was the event of the season, the audience being large and composed of the elite of this and the adjoining towns, theatre parties attending from Jacksonville and Oxford. Robert Downing in The Gladiator 14 to a large and fashionable audience.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Black Patti Concert co. 15; weather very bad; light business. Friends 24.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): The Prodigal Father 8; small house. James J. Corbett 9; largest house of the season. Passing Show 10; good business. Robert Downing and Eugenia Blair 11, 12, with matinee, to good business. Ellen Beach Vaw 13; Devil's Auction 17. **ITEM:** Manager Frank P. O'Brien and daughter have gone to Cuba on a pleasure trip, to be gone about two weeks. During his absence our popular assistant manager, Ben S. Thiess, is acting in his stead.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; G. R. Nichols, managers): Alabama 12, with matinee; big business; Saturday night, fair. Gladys Wallis, supported by Patti Rosa co., in A Girl's Way 14, matinee and night, to fair business. Whitney Opera co., in The Fencing Master 15; packed house. Sol Smith Russell in The Hair-at-Law 16.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Fast Mail 7; fair house. Robert Mantell 9; good house; fine co. Gladys Wallis in A Girl's Way 12; poor house. The Whitney Opera co., in The Fencing Master 14; Alabama 15; Pauline Hall in Dorcas 17, 18.

MELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Alabama, with F. C. Bangs in the leading role, supported by an excellent co., drew the largest house of the season 10.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Ex-Governor Bob Taylor lectured 9 on "Visions and Dreams" to a good house. Dark remainder of the week. Sol Smith Russell 15; Alabama 16; Pauline Hall 19.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): David Henderson's Aladdin Jr. co. 7, 8; S. R. O. Haverly's Minstrels 11, 12; good advance sales. Sadie Martinot underlined. **ITEM:** Manager Cook has made it possible for any company carrying their own scenery to present their play in its entirety, as his new scene room allows all the stock scenes to be removed, giving a clear stage. **PEOPLE'S THEATRE** (W. L. Wilkins, manager): Spray, with stock cast, including Nellie Page, Laura White, Louis Woot, Maurice Stewart and others, 7-12. The drama, Myrtle Grove, underlined. **ORIENTAL THEATRE** (Sam G. Mott, manager): The two brothers, Willard and William Newell, 7-12, in Corsic in Brothers and The Operator. Vaudeville co. and Living Pictures 14-19.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): W. A. Mahara's Minstrels 4; topheavy house. Ships that Pass in the Night 29.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Sadie Martinot and Max Figma, in an artistic performance of The Passport, closed a rather light engagement of five nights 12. Haverly's Minstrels 17-19; Tuxary English Opera co. 21-26. **BUCHANAN'S THEATRE** (Fred A. Cooper, manager): Jefferys Lewis in La Belle Russe drew large houses week ending 12. Forget-Me-Not 14. **OPHEM THEATRE** (Gustave Walter, manager): Vaudeville was liberally patronized during the week. **ITEM:** Manager Wyatt, of the Los Angeles, is in San Francisco on business connected with his house.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): The New Boy, presented by Frohman's co., delighted a well-filled house 10.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The New Boy 11; fair house; excellent performance. Fred. Lott and Mr. Coote, of The New Boy, are old acquaintances of Manager Haskell.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): The New Boy 8; good business. Alexander Salvini in The Three Guardsmen 12; capacity of the house. Herrmann 15.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): The New Boy 9; full house.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Dazzler 5; fair business. The New Boy had its first presentation here 7; good business and everyone pleased. Herrmann underlined, with a list of good bookings to follow the rest of the season.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): Miss Justine Ingersoll, by request, repeated her Kleine Kinder Christmas Carnival 12 to full houses. The bright particular star of the occasion was Edith Barr, the twelve-year-old daughter of Mrs. O. H. Barr, of a Texas Street. She is very clever in recitations and dancing. Rose Coghlan presented Nemesis for the first time in this city 14 to a large and delighted audience. Stoddard lecture 15; William Barry 17; Lillian Russell Opera co. 19. **GRAND OPERA HOUSE** (G. B. Bunnell, manager): A. V. Pearson's artistic production, The Police Patrol, did a large business 10-12. The team of horses used in the play were injured on their way here from Bridgeport, and did not appear on the first night, but were in evidence the latter part of the engagement. Gus Hill's New York Stars opened their engagement of three nights 14-16 to a large house. They gave a vaudeville performance above the average. The South Before the War 17, 19.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Metastayer-Otis-Keenan co. in Oliver Twist 10, in which Elita Proctor Otis played Nancy Sykes, was a finished performance. Agnes Wallace-Villa to fair business 11. Peck's Bad Boy drew a large audience 12 at matinee, when school children were admitted at a discount. The Wilbur Opera co. were engaged 14 in repertoire. Susie Kervin was conspicuous in large photo in lobby and by absence on the stage. The Prodigal Daughter 21. **ITEM:** Major Burke, Buffalo Bill's trusty lieutenant, was in town the past week, and was enthusiastic over the coming combine of The Wild West with Bailey's. He left a large order for printing with the Callahan co.—Harry Woodruff, who has again sprung into fame as being engaged to Anna Gould, is a native of Hartford. As the Governor rode in the inaugural parade last week, many comments were passed as to his resemblance to Billy West, of minstrel fame. A case of "Napoleon looked like me."—Laura Bart, of Old Kentucky, spent Sunday with her mother, who has temporarily made this city her home.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): The World Against Her 11; good performance to good business.

STANFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Empire City Stars 15; poor house. Charley's Aunt 19; Power of Gold 22.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Metastayer-Otis-Keenan co. gave a performance of Oliver Twist to a good house 10. William Barry in The Rising Generation 18. **OPERA HOUSE** (J. W. Ringrose, manager): Kingsley Opera co. in popular comic opera 14-19.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Marie Sanger Burlesque co. 16; good business.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Joe Ott 10, in The Star-Gazer, gave the cleverest farce comedy of the season, and had good business. A star cast, including Elita Proctor Otis, Charles Barron, Frank Keenan, Charles Coote et al., gave a splendid performance of Oliver Twist 12, to a large house. John L. Stoddard's lecture on Switzerland, to a full house 14. William Barry, in The Rising Generation, repeated his former successes here. **THE AUDITORIUM** (Belknap and Rowland, managers): The Police Patrol 7, 8 was cleverly given to fair business. Annie Abbot, the "Georgia Magnet," mystified large audiences 14, 15, as did John Kernell in McFadden's Elopement 16. Empire City Stars 17; Mackie's Side Show 18, 19; Wilbur Opera co. in repertoire 21-26. **LATER.** C. J. Belknap, of the Auditorium, petitioned the Court of Common Pleas for an injunction against William Barry from performing at the Park City Theatre 15, claiming a verbal contract was made by his manager to appear at the Auditorium. Judge Curtis refused to grant such an injunction, and The Rising Generation was given as arranged.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): James B. Mackie's Side Show 11 gave satisfaction to a good house. Marie Sanger Comic Opera co., to a top-heavy house 13. Lovejoy's Opera co. in Matoca 23.

WATERBURY.—JACQUES OPERA HOUSE: The Metastayer-Otis-Keenan co., produced Oliver Twist on 11, before a good-sized audience. On 15, Fanny Rice, in A Frau's Frolic attracted a large and delighted audience. A large audience welcomed William Barry and his co. of merry-makers in The Rising Generation on 16.

SOUTH NORWALK.—HOVEY'S OPERA HOUSE (I. M. Hoyt, manager): William Barry in The Rising Generation 14; big house and pleased audience. The Empire City Stars 16; small house.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Company, managers): Joe Ott and his co., of Star-Gazers delighted a fair-sized audience 11. The songs of Dorothy Grey were features. The co. will play a return date in February. James Mackie in The Side Show 16; topheavy house. **ITEM:** A number of the amateurs of this town have organized a society called The Westfield Dramatic Society. They have made a number of creditable representations this season. Arthur M. Loveland is business manager.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Attachés of the Opera House will have a social and dance 18.—Charles Blodgett left 14 to go in advance of the Ladies' Club.

DERBY.—STERLING OPERA HOUSE: Charley's Aunt 16; large house.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Friends 11; large audience. Marie Wainwright in Daughters of Eve 16; Ellen Beach Vaw 18.

GEORGIA.

BRUNSWICK.—L'AROSE OPERA HOUSE (Frank A. Dunn, manager): Gorton's New Orleans Minstrels 9; good house; performance mediocre. **PENSAULA.** Julian Magnus, in advance of Marie Wainwright, was in town yesterday looking after the interests of his co.—S. Phillo, a member of the stranded Maude Atkinson co., is still in town ill and without funds. All the other members of the co. have gone. He claims \$200 back salary is due him. Manager F. A. Dunn and George W. Carroll are doing their utmost to assist him, and have started a purse in his behalf.

ALBANY.—GRAND OPERA HOUSE (Abe Harris, manager): Culhane's Minstrels 8; large audience; performance failed to please. Schubert Symphony Club 15.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Ellen Beach Vaw to fair business 12. Charles Yale's Devil's Auction 16; Robert Downing in The Gladiator 17.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Gran English Opera co. in Tar and Tantar 7; largest business of the season; audience delighted. Culhane's Minstrels 14.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Hi Henry's Minstrels 7; big business. A Trip to Chinatown 9; crowded house. Devil's Auction, matinee and night, 12; up to date. Prodigal Father 14; excellent co. Marie Wainwright 25; Robert Downing 26.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): The Prodigal Father 11; Gran's Opera co. 12; Tar and Tantar at matinee, Paul Jones at night. Katie Emmett in Killarney 14; all to good-sized and pleased audiences.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Yale's Devil's Auction 9; good business. Prodigal Father 10; good business; satisfactory performance. Robert Downing 25; Bunch of Keys 26; Nat Goodwin 30; Sol Smith Russell Feb. 1.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Spider and Fly 9; fair and well-pleased audience. Cleveland's Minstrels gave a very creditable performance to a good house. Lew Benedict and the Crawford Brothers, deserving special mention. Thomas Q. Seabrooke Opera co., first appearance in this city, rendered The Grand Vizier 11 to a large and fashionable audience. Mr. Seabrooke and Elvia Crox were the recipients of mixed applause. **ITEM:** Maxton, a visitor 10 in the interest of his attraction, Mr. Noxon, of Noxon and Toomey, scenic artists, is in the city figuring with Manager Barhydt in the matter of new scenery, curtain, etc. The management intend to remodel the whole theatre. W. F. Falk and J. J. Rosenthal, of the Seabrooke Opera co., will take out The Isle of Champagne next season. Miss Crox, of the Seabrooke co., was suffering from a threatened attack of pneumonia, but recovered sufficiently to go on in the evening, although far from being convalescent.—C. P. Spaulding was in the city 14 negotiating with local talent, to put True Blue on the boards the latter part of February for the benefit of the different charitable institutions of the city.—J. M. Monk, official programmer of the Iowa and Illinois circuits, has returned from a tour of inspection. He reports everything pertaining to the business as flattering.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Thomas Q. Seabrooke Opera co. 7; good house. Spider and Fly 9; Cleveland's Minstrels 10; both to fair houses. J. J. Ingalls, lecture (postponed) 14; big house. Robert Hilliard in The Nominee 15; Wang 16; Pinafore (local) 19; Ten Nights in a Bar-Room 21; Milton Nobles 24; June 18; Country Circus 31. **OPERA HOUSE** (F. B. Kirch, manager): Fanny Hill Burlesque co. 11; poor house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): John Drew and his capable co., delighted a good house in The Butterflies 9. The Two Sisters 20; Young Mrs. Winthrop 21. Tim Murphy and Eugene Canfield presented Albany to a small house 11. **ITEM:** Frank Vennum, of the Opera House orchestra, and Ted Barbour, of the usher staff, will join Barnum's Circus band the coming season.—W. B. Reynolds attended the Circusmen's Convention at Cincinnati 9.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): The State Legislature, which is in session now, brings so many strangers to town that all performances are well attended. A Green Goods Man drew a good house 3. The Girl I Left Behind Me filled every seat in the lower part of the house 2. The S. R. O. card was hung up before 8:30 at the Seabrooke Opera co.'s performance 8. The Derby Winner was not so fortunate, for they drew a top-heavy house 9. **ITEM:** Both The Pandit King and Kate Claxton-Mme. Janauschek co. failed to appear.

PRINCETON.—AROLLO OPERA HOUSE (C. Cushing, manager): Tony Farrell in Garry Owen to a light house 10. Murray and Mack in Finnigan's Ball 21, June 31.

EFFINGHAM.—AUSTIN OPERA HOUSE: Dark week of 14-19.

STREATOR.—PRIME OPERA HOUSE (J. E. Williams, manager): Spider and Fly 7; good business; poor performance. Cleveland's Minstrels 3; fair-sized house; the best minstrel performance seen here this season.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Hanlon's Fantasma 9, 10; full houses both evenings. A Green Goods Man 15; Barlow Brothers' Minstrels 17.

MOBILE.—AUDITORIUM OPERA HOUSE (Woodruff and Cumpson, managers): Spider and Fly 3; packed house; pleased audience.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): F. X. Schoonmaker 10; small but appreciative audience. Professor John A. Roche 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Hanlon's Fantasma 7, 8, large houses. They presented many new features. Thomas Q. Seabrooke 9 in The Grand Vizier to a large house. Lost in New York 12; fair house. A blizzard kept many away. Old Glory 18; Spider and Fly 23; Milton Nobles 25; Powell, magician, 26.

AURORA.—OPERA HOUSE: Tony Farrell in Garry Owen 11; small house. Wang 17; Charley's Aunt 16.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heintz, manager): Thomas Q. Seabrooke Opera co. 12; on account of very stormy weather, light house.

ELGIN.—DUBOIS OPERA HOUSE (Fred W. Jencks, manager): Carver Comedy co. opened to small business at popular prices 7. Young Mrs. Winthrop 14 to a fashionable and highly-pleased audience.

CLINTON.—KINNICK OPERA HOUSE (John B. Arthur, manager): Breezy Time 9; good business; performance fair. Rebecca's Triumph, by home talent, 11 to fair business.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (E. C. Zimmermann, manager): Morrison's Faust 11; fair house. Young Mrs. Winthrop 16.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Tony Farrell in Garry Owen 10; poor business. Charles Dickson 21; Von Vonson 26; Roland Reed 30.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Thomas Q. Seabrooke in The Grand Vizier 10; fair-sized audience. Hanlon's Fantasma 11, 12; fair business. Wang 14; large audience.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Girl I Left Behind Me 9; good-sized audience. The Black Patti 11; small house. A Breezy Time 15; A Green Goods Man 17; Bob Fitzsimmons 18; Spider and Fly 19.

EAST ST. LOUIS.—MCCASLAND OPERA HOUSE (J. W. Reed, manager): Black Patti co. 12; small audience; excellent entertainment. Paul Dresser in A Green Goods Man 13; fair audience; well pleased. Cleveland's Minstrels 14; fair audience; good co. Lost in New York 20; June 22; Walker Whiteside in Hamlet 25; Paul Kanwar 27; Zo Zo, the Magic Queen 29. **MUSIC HALL** (G. Lehman, manager): Sebastian Miller, the strong man, to a fair-sized audience 13.

FREEPORT.—GERMANIA OPERA HOUSE: Robert Fitzsimmons 15; Young Mrs. Winthrop 18.

ANNA.—MILLER'S OPERA HOUSE (R. Lynn Minton, manager): Powell, magician, 9; pleasing performance and fair business. Nose Jollity co. in The Kodak 19; Ezra Kendall in A Pair of Kids 28. **ITEM:** Several hundred thousand dollars will be spent here this year in rebuilding the Southern Illinois Hospital for the insane, burned on the night of Jan. 3. A large number of mechanics and laborers will be brought here to push the work, which will begin at once. This will give local theatrical business a marked impetus.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Galley Slave 12; light business, owing to an extremely cold night, the thermometer registering ten degrees below zero, coldest it has been here for ten years. Charles Ferris gave a careful and wholly satisfactory impersonation of Sidney Norcott in The Galley Slave, although this was his first appearance with the co. Luduski Young was very acceptable as Francesca. The entire co. gave good support, especially Harriette Sheldon, Lora Clift, and Messrs. Carroll Daly and C. W. Goodrich. The Limited Mail 23; Pete Baker 25. **ITEM:** During the performance of Barlow Brothers' Minstrels 7 a fire broke out in Manager Cline's office, and but for the prompt and deliberate action of that gentleman, a panic would have resulted, as the office is immediately at the entrance of the house, and quite a large crowd was assembled. As it was, however, few in the theatre knew there had been a fire until after the performance.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): The Ensign 10; good performance to a fair house. Truss and co.'s production of Wang 12 drew a large and well-pleased audience. Thomas Q. Seabrooke presented The Grand Vizier to a delighted house 14.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Labadie-Rowell co. presented Damon and Pythias to a light house 10. Oscar P. Sisson played a return engagement of The Colonel to a very light house owing to a severe storm 12.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Side Tracked 10; good house. One of the most satisfactory entertainments presented here this season. Walker Whiteside in Richard III, 21.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Tim Murphy and Eugene Canfield in Alimony 9; Uncle Hiram 12; both to small houses; weather bad.

EVANSVILLE.—GRAND (King Cobbs, manager): The Ensign to a fair house 9. The advance sale for Thomas Q. Seabrooke, who comes 15, is good. Charley's Aunt 18; Powell, the magician, 21; Lot in New York 25. **PEOPLE'S** (T. J. Groves, manager): Jule Walters drew a good house 13 in Side Tracked. Black Crook 17; McNulty's Visit 20.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The only attraction last week was a piano recital 10 given by the Musical Literary Club of this city assisted by Professor William H. Sherwood, of Chicago, which proved an artistic and pecuniary success.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Spooner Comedy co. closed a successful week's engagement 12. The serpentine dance of Cecil Spooner was the prettiest dance ever given here. Thomas Q. Seabrooke Opera co. 19 in The Grand Vizier.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Gilbhoys Abroad 9; Wolford, Sheridan and Holmes 10-12; all to fair business.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): A Clean Sweep to a fair but well-pleased audience 9. Leonzo Brothers' repertoire co. 28-Feb. 2.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Oscar P. Sisson and an excellent co. in The Colonel delighted a small audience 11. Frank C. Morris, an old Logansport boy, is now manager of Sisson's co. Charles A. Loder 18; James J. Corbett 19; Robert Hilliard in The Nominee 22. James A. Herne in Short Acres 26; Gorman Brothers in Gilbhoys' Abroad 28.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Colonel Hiram 15 (lecture course). Uncle Hiram and Temptation of Money are underlined.

CRAWFORDSVILLE.—MUSH HALL (Townsend and Thomas, managers): Side Tracked 5; poor business. Derby Winner 7; good business. Black Crook 18; Limited Mail 26; Charley's Aunt 30; 4 Bells 31.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Clay Clement in the German-American comedy The New Dominion, did a fair business 9. Curtain calls were in order. He will play a return engagement in February. Murphy and Canfield in Alimony highly pleased a small house 14.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): House dark the last three weeks.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Robert Hilliard in The Nominee 22; Men and Women Feb. 1 (Miami Club benefit); Eldon's Rip Van Winkle 5; Clay Clement in The New Dominion Feb. 14.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Bad Boy in Corner Grocery 14; fair business. Side Tracked 19; James A. Reilly 30.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibney, manager): The Robinson Opera co. 7-12; large business. Clay Clement 21. **PHILLIPS' OPERA HOUSE** (J. H. Dubbins, manager): Professor O'Leary lectures 7-12. Black Crook 19.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Wang 11; full house.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): The Colonel 9; fair-sized and well-pleased audience. Pete Baker in Chris and Lena 15; fair house.

CONNERSVILLE.—ANIRE THEATRE (D. W. Andre, manager): Labadie-Rowell co. in Ingomar 16; splendid

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performance to moderate business; co. deserved a packed house. Walker Whiteside in Richelieu 18; advance sale indicates one of the largest houses of the season.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): Jule Walters in Side Tracked to a poor house 12, owing to a severe snow storm. The Lyceum Dramatic co. 14-19 opened to big business. Box of Monkeys, by local talent, 21, for sweet charity. Walker Whiteside in Richelieu 22; return date. Lost in New York 24.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Charles Dickson presented Inco. to good business 11. Mr. Dickson made a neat speech after the second act in response to a hearty curtain call. Kate Claxton and Mme. Janauschek, 12, canceled. Spider and Fly gave a fair performance to large business 14. Country Circus 16, 17. Milton Nobles 18. Col. Ingersoll 19. Span of Life 21, 22. **GRAND OPERA HOUSE** (William Foster, manager): Lewis Morrison's Faust 8; large business. James A. Reilly in A German Soldier 10-12; light business. Murray and Mack in Finnigan's Ball

THE DERBY WINNER

WITH ITS GREAT CAST, INCLUDING ARTHUR DUNN,

Max Miller, Frank Dayton, Porter J. White, Louis B. Hall, V. Minelli, W. Eldridge, Olga Verna, Viola Arthur, Mina Gossell, Joseph Hatcher, James Eldridge, its big corps of buck and wing dancers, its grand scenery, its seven great race horses headed by the press of Chicago, Cincinnati and the entire West as the greatest novelty and success of this year's Theatrical Season. WE HAVE THESE WEEKS OPEN in the East for each stand only: February 25, March 4, April 1, April 8. Eastern season opens at the Columbus Theater, New York, Feb. 4. Address all communications, A. H. SPINK, Manager "The Derby Winner Co.," Broadway and Olive Street, St. Louis, Mo.

son, manager): Warner Comedy co. 14-19. —DREXEL OPERA HOUSE (B. Drexel, manager): Dark. —ITEM: Managers should be very particular to which opera house they intend to have their letters delivered, as carelessness in addressing is causing the postal authorities here some trouble.

MASON CITY.—AUDITORIUM (John Borland, manager): Swan From Sweden 16. —PARKER'S OPERA HOUSE (A. T. Parker, manager): For a Million 22.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): John L. Sullivan in A True American 10; crowded house. Warner Comedy co. 21-25.

LE MARS.—DALTON OPERA HOUSE (E. A. Dalton, manager): John L. Sullivan's co. to a well-pleased audience 12. The attendance would have been larger but the thermometer was 30 degrees below zero.

SIoux CITY.—PRAIRIE GRAND (E. L. Webster, manager): Country Circus 8, 9 pleased fair audiences. Von Yonson drew well 10; John L. Sullivan 12; small house. Girl I Left Behind Me 28; Charley's Aunt 31; Faust Feb. 2.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred. E. Farmer, manager): Hennessy LeRoy 31-Feb. 2.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; Doc Newman, local manager): A Railroad Ticket, although seen here a few weeks since, again tested the capacity of the house 7. By special request Prof. Heck gave some of his violin solos between the acts which elicited an ovation. Murray and Mack in Finnegan's Ball 9 drew another big audience and people laughed till they were sore at the rollicking comedians and their able support. —ITEM: Doc Newman, the local manager, is making most earnest efforts to please the public, and it is rewarding him by generous patronage. Ushers appear in full dress suits, and he seems to have at last solved the heating problem which has been so much trouble with the big Grand in the past.

HUTCHINSON.—OPERA HOUSE (Morris R. Linn, manager): House dark 7-12.

GIRARD.—HERTZNER'S OPERA HOUSE (H. E. Hertzner, manager): Frank Jones in Our Country Cousin 23.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): House dark week ending 12.

PARSONS.—EDWARDS' OPERA HOUSE (Charles M. Johnson, manager): In Old Kentucky to a packed house 4. June to a fair house 6. Aunt Sally 22.

CHAMUTE.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): University of Kansas Glee and Banjo Club gave an excellent entertainment to a good house for the benefit of the Emporia High School 12. —WILLIAMS' OPERA HOUSE (G. W. Williams, manager): June 18.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): May Vokes and her comedy co. closed a successful week 18.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): June with Annie Johnson in the title role, had a good house 9; audience well pleased. Gustave Frohman dropped in on the June co. 9. He left for New York the next day. Our Country Cousin 22; Duncan Clark's Minstrels 26.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): The Copper Lion 16.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): The Copper Lion 22.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark 14-19.

COFFEYVILLE.—PERKINS' OPERA HOUSE (W. C. Caldwell, manager): Fluke's Spectacular Carnival 14, 15; good house.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Powell, the magician 12; poor business.

ASHLAND.—THE ASHLAND (B. F. Ellsbury, manager): J. C. Lewis in Si Plunkard 9; fair business. Limited Mail 12; small house, owing to a storm.

DANVILLE.—DANVILLE OPERA HOUSE (J. M. Collins, manager): Eugene and Anna Moore in The Burglar 13; small business on only two days' billing; good co. Ariel Sextette 14; Si Plunkard 17; Al G. Field's Minstrels 21; Bates Brothers' Humpty Dumpty 29.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): The Burglar 9; fair house; delighted audience. Smith Sisters 12; right house; pleasing entertainment. Paul Kaurar 15; fair business; excellent performance; Si Plunkard 19; General John B. Gordon 25; Friends 28.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Charley's Aunt 11, 12; fair business; performance good.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Si Plunkard to a good house 10.

WINCHESTER.—OPERA HOUSE (E. K. Kinneman, manager): The Burglar 10; excellent performance; fair-sized audience. Si Plunkard 11; good business. Charley's Aunt delighted a large and fashionable audience 14. The Limited Mail 21.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): A Bunch of Keys 7; fair house. Ariel Sextette under the auspices of Henderson Lecture Club 17; Al G. Field's Minstrels 28. —GABE'S OPERA HOUSE (Held and Seider, managers): Peter Baker 29; Zo Feb. 2.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Cleveland's Minstrels 19; The Passing Show 28; In Old Kentucky 30; Marie Jansen 31.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Paul Kaurar 9; light house. Charley's Aunt 10; fair business. Limited Mail 18; Stuart Robson 21; James O'Neill 26; Friends 29; In Old Kentucky Feb. 1.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): June 9; Fast Mail 9; Robert Mantell 12. Sam T. Jack's Extravaganza co. 26; Old Kentucky 30.

NEW IBERIA.—OPERA HOUSE (Max Mattes, manager): Richards and Pringle's Georgia Minstrels 14; full house; performance met with general approval. June 18; Katie Emmet 21. —ITEM: The special engagement of the French Opera co. from New Orleans for 29, 30 created such great enthusiasm that the S. R. O. sign presents itself as an avant courier.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): In Old Kentucky 14, 15; S. R. O. L. J. Carter's The Tornado 15-17; was finely produced to good audiences. Charles L. Davis in Alvin Joslin 19; Hoss and Hoss, with Willie Collier, 21, 22. Lillian Kennedy Comedy co. drew three large houses 11, 12.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Dan Daly in After the Ball 14; fair business. —MUNION HALL (James A. Getchell, manager): Harry Lindley's Comedy co. in repertoire 7-15 at 10, 20 and 30 cents to big business.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Dan Daly in After the Ball for the benefit of the Bangor Lodge of Elks 10 to a crowded house. Lillian Kennedy 14-16; good business. In Old Kentucky 17, 18.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): George H. Bulb Comedy co. 7-12 at popular prices to packed houses, people being turned away at every performance. J. P. Kelly, Marie Arkwright and the Lewis children made hits. —ITEM: The dressing-rooms of the Columbia Theatre were destroyed by fire last week. The Lillian Kennedy co. lost all their printing.

ELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 14-19.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): Old Farmer Hopkins 11; fair business. Willie Two Old Cronies 21; The Burglar 26.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M.

Futterer, manager): Keller pleased a fair house 10. Sousa's Band 25, with matinee.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Charles L. Davis presented the perennial Alvin Joslin 10 to fair business. Roland Reed in his new play, The Politician, drew a large audience 12. Mr. Reed received several calls after the third act, and thanked the audience in a neat speech. Nydia, the Blind Flower Girl of Pompeii, by a local co., 15 to a small house. Tornado 25, 26. —COLUMBIA THEATRE (H. C. Davis, manager): Mora closed a fair week's business 12. The South Before the War 14-16. Gus Hill's New York Stars underlined. —RICH'S THEATRE (John P. Wild, manager): The Dalys, Paul and Dika, Dick Carroll, Emerson and Warren, Dan Nash, May Franklin, Werden and Taylor, Fisher and Crowell appeared week of 14-19.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: Archie Boyd in The Country Squire 9; excellent attraction; business fair. Frohman's Charley's Aunt 11; good business. Charles L. Davis in Alvin Joslin 12; good business. Fanny Rice 23.

CHelsea.—ACADEMY OF MUSIC (James B. Field, manager): In Old Kentucky to S. R. O. 10; excellent performance. The Tornado 21; Humanity 31.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Ullie Akerstrom concluded a three nights' engagement with her new farce-comedy, Melinda's Woes, 9 to a large audience; the piece has some clever situations. The Rumford Quartette, with the American Waltham Watch Co. Band, gave a pleasing entertainment at the G. A. R. installation 14; crowded house. George W. Monroe and his merry general satisfaction. Alice Hanson's band of pickaninnies made a hit. Nellie Rosebud is missed from the cast. Union Opera co. in The Bohemian Girl 22, 23. Pizarro Feb. 22. —ITEMS: The Vaudeville Theatre was dark last week. A rumor that Asbury Temple is to be converted into a theatre is going the rounds of the daily papers.

TAUNTON.—THEATRE (H. L. Peck, manager): James R. Mackie in The Side Show 9; good house. George Monroe in My Aunt Bridget pleased a fair-sized audience 14. —ITEMS: Lizzie Richmond and Alice Hanson have left My Aunt Bridget. Ben Grinnell and Miss Florence joined the co. here. —Thomas J. Grady had an attack of pleurisy while here, but was able to go on with the co.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Brownies 10; good business; pleasing entertainment. Agnes Herndon 14, 15 in La Belle Marie and Married Not Mated captivated the audience with her fine acting and handsome costumes. Kellar Feb. 5.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Ullie Akerstrom 10-12; poor houses. —WALTERS HALL (W. H. Kelleher, manager): The Duncrows, The Dolans, Collins and Collins, Orville, Dean and Jose, and Billy Burke 14-19. —ITEM: Mora opened a week's engagement at the City Hall 14 to S. R. O.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrow, manager): Joe Ott in The Star Gazer 12; fair house; everyone pleased. James B. Mackie's The Side Show 15; medium-sized house; good co.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Dan McCarthy in The Pride of Mayo 9; fair business. True Irish Hearts 10; fair-sized audience. Joe Ott in The Star Gazer pleased a large audience 14. Prince Pro Tem 16. —ITEM: Dan McCarthy made a speech in which he stated the play True Irish Hearts, billed the next night. McCarthy claimed that the True Irish Hearts' manager had purchased the production from him and was unlawfully using his name. McCarthy's paper in advertising the piece, making it appear that McCarthy was with the troupe personally. The next night when True Irish Hearts was presented Sheriff Wood sat in the box-office and secured the receipts, on attachment made by Crosby and Norxon, retained by McCarthy. Service was secured on Manager Rowland, and the writ is returnable in March.

LOWELL.—OPERA HOUSE (Pay Brothers and Hordford, managers): Roland Reed and Isadore Rush delighted a S. R. O. house 8. Matthews and Bulger entertained a medium house 10. —ITEM: Carter's co. in The Tornado to fair business 11, 12 and matinee. It has fine scenic effects which were liberally applauded. The Cotton King, with Ed. R. Mawson and Roselle Knott in the leading roles, opened a week's engagement 14 to a large and well-pleased audience. —MUSIC HALL (Thomas and Watson, managers): The stock co. in Streets of New York and The Midnight Express was well received by large houses. Nobody's Claim underlined. The Shamrock and Rose was presented by a local co. 15 to a crowded house.

BROCKTON.—OPERA HOUSE (G. E. Lothron, manager): George W. Monroe in Asst Bridget had a large and well-pleased audience 10. Alvin Joslin drew a fair-sized house 11. Hoss and Hoss did a good business 15. Humanity 20, 21; In Old Kentucky 31.

LYNN.—THEATRE (Dodge and Harrison, managers): In Old Kentucky tested the capacity of the Lynn Theatre 11, 12. Gus Heege's Idyllic Farce Comedy co. gave a very meritorious performance 15 to fair business. Charles L. Davis as Alvin Joslin to good business 16. The Tornado 18, 19; Fanny Rice in her latest success, Three Pairs of Shoes, 22. —MUSIC HALL (C. E. Cook, manager): The Manchester Night Owls opened to good business 14.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Maud Powell 15; String Quartette 16; small but pleased audiences; inclement weather.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Charles L. Davis in Alvin Joslin 9; fair house. Roland Reed 11 (I. O. O. F. benefit); large audience. Hoss and Hoss 14; fair audience.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Cotton King closed a three nights' engagement to good business 9. Davis and Keogh's Rush City gave a most enjoyable performance to a good-sized house 11. My Aunt Bridget 19; Prince Pro Tem 21; In Old Kentucky 24, 25.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Wilbur Opera co. 7-12; large business. The Living Pictures, which were finely produced, were the drawing feature. Rose Coghlan 16 in Nemesis to a fair house; fine performance. The Cotton King 21-23; Fanny Rice 25. —GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): James B. Mackie 14 to a good house; performance unsatisfactory. —PARK THEATRE (H. B. Tucker, manager): These people were at this theatre 14-19. J. H. Graham, Misses Dunn and Mack, the Manola Quartette, James Campbell and Annie Robinson, and Frank Kennedy.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred. Colie, manager): Hilda Adams the Sea 15; good business. Angustin Neuville in The Boy Trump 19; Von Yonson 21.

ANESBURY.—OPERA HOUSE (Hayden Brothers, managers): Archie Boyd in The Country Squire 11, 12; good houses. Ullie Akerstrom 14, 15; packed houses. Fiske Jubilee Singers 22; Prince Pro Tem 28.

MARLBORO.—THEATRE (F. W. Riley, manager): Joseph Haworth and his excellent co. in Rosebud proved to be one of the most finished performances ever seen here. Agnes Herndon in La Belle Marie 12 to good business; performance excellent.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Side Show 12; good house. Rose Coghlan in Nemesis 13; slight attendance. —THE EMPIRE (George W. Monk, manager): The Ladies' Club Burlesque co. 14-16; big business.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Madame and Augustine Neuville in The Boy Trump 16; good business. —COLUMBIA THEATRE (W. P. Mende, manager): Dan McCarthy in The Pride of Mayo pleased a good house 10. Prince Pro Tem 17 to the capacity of the house; fine performance. How to Tame a Mother-in-Law 18, by local amateurs, delighted a big audience. Charley's Aunt, return engagement, 22; good advance sale. —TINK BIJOY (William Henry, manager): Gregory's Humpty Dumpty co. 14-17; good business. Mat Harrison's Vaudeville co. 21-26.

FITCHBURG.—WHITNEY OPERA HOUSE (George E.

Sanderson, manager): The Tornado 9 and Archie Boyd in The Country Squire 14; both to good business. —ITEM: A new town hall has recently been finished in Leominster (a town a few miles from this city, and connected with it by electric cars) and the dedication exercises will take place 28, opening 29 with the Manola-Mason co. in Friend Fritz. Manager Sanderson has secured the hall for the opening, and will play a few first-class attractions during the season.

MICHIGAN.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Priscilla was sung by local talent 10, 11 before large audiences. Par Davis staged the opera most creditably. Alimony 16, 17; Tony Farrell 18, 19; Roland Reed 24. —GRAND (O. Stair, manager): Rice and Barton are giving a merry burlesque, called McDoodle and Poodle, this week to good business. Across the Potomac 21-23.

FLINT.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Holden Comedy co. 7-12; fair business. —MUSIC HALL (Hubbard and Rankin, managers): Charles A. Loder in On the Go 14; good house. Clay Clement in The New Dominion 15; fair house.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): House dark week of 14-19. Tony Farrell 21; Rice's 1402, 25.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): A Crazy Lot 9; small business. John Griffin in Faust pleased a fair house 10. Ada Gray in The New East Lynne 12 gave the same old play to a small audience.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Colonel was presented to a fair-sized audience 9. Murphy and Canfield in Alimony 11; light business. Rice's 1402 underlined.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): John Griffith in Faust made his initial appearance here 9 before a large and very fashionable audience. Clay Clement in The New Dominion had a fair house 12, notwithstanding the prevailing storm. Dark 14-19; Charles Dixon 20. —ITEM: Clay Clement was tendered an informal reception by his friends here after the performance on 12.

COLDWATER.—TIBBET'S OPERA HOUSE (J. T. Jackson, manager): Clay Clement in The New Dominion 10. The night was very stormy, preventing a large house. Mr. Clement was excellent, but the rest of the co. was hardly up to the standard. The Fast Mail 16; good business; performance excellent. Prof. C. Norris' Canine Paradox 26.

ADRIAN.—CROSWELL'S (Cook and King, manager): The Fast Mail failed to give their performance on 12, owing to the non-arrival of scenery on account of a severe storm. Charles A. Loder in his new piece, On the Go, by Frank Dumont, did fairly good business 14. Clay Clement in The New Dominion 15 to good business. Tony Farrell in My Colleen 23; Edgewood Folks Feb. 1.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Charles A. Loder in On the Go to good business 8. Ada Gray played East Lynne to a poor house 13. A Crazy Lot 12; medium business. Lincoln J. Carter's Fast Mail to a good audience 14.

SAULT STE. MARIE.—ITEM: The Kirmess, given at the City Hall 4-11 under the direction of Professor and Mrs. W. F. Gruendler, was a great success. The house was filled to its capacity each evening. The proceeds go to the Episcopal Church.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Gus Heege, under the direction of Jacob Litt, was billed for matinee and evening performance of Von Yonson 12. The co. missed connection and failed to reach town for matinee, but made up for it by an overflowing house at night. Country Circus 14-19.

THE CRAWFORD THEATRE (J. W. Halton, manager): Murray and Mack's Irish comedians with a good co. opened to a large business 9. The play Finnegan's Ball proved a rollicking, boisterous and amusing farce, probably on the most refined lines, but with plenty of "go." COMMENT: Our managers are complaining a little over cancellations, leaving considerable open time on their hands.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Gustave Frohman's Western Jane to a medium-sized audience 10. Everybody delighted, Alabama 19.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Davis's U. T. C. 16. Our Country Cousin is billed for 19.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): W. S. Cleveland's Minstrels gave an exceptionally good and refined performance 12 to good business. Duncan Clark's Female Minstrels 16.

HANNIBAL.—OPERA HOUSE: The Girl I Left Behind Me 10; large and appreciative audience. A Green Goods Man 16.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter, acting manager): June 12; good business. —ITEM: Mr. C. Edwin Gordon has been here home, but and gave a very good performance on 10 to a S. R. O. house. Boston Metropolitan co. 21.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Egan, manager): Annie May Abbott, magnetic girl, 11, 12; small houses on account of extreme cold weather. Aunt Sally 13; Edwin Rostelle 23, 24.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewman, manager): June 11; good house. Alabama 19; Pauline Hall 21. —GRAND OPERA HOUSE (F. S. Hegerman, manager): Sol Smith Russell in Peaceful Valley 14; large and fashionable audience. The Girl I Left Behind Me 17.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Annie May Abbott entertained good-sized audiences with her magnetic powers 14, 15. Real or merely a delusion, she is still quite clever.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Colonel Robert G. Ingersoll lectured on "The Bible" to a good audience 13. Neil Burgess in The County Fair 16, 17; Our Flat 21.

MAKATO.—THEATRE (C. H. Saultpaugh, manager): Gus Heege in his unique and original creation of Von Yonson delighted a packed house 8. Faust, Barlow Brothers' Minstrels, and A Green Goods Man underlined.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Ida Van Cortland, supported by Tavernier's excellent stock co., in repertoire to poor business 10-12.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): County Fair 18; Charley's Aunt 15; Our Flat 23.

ST. CLOUD.—CITY OPERA HOUSE (E. T. Davidson, manager): Nellie McHenry 9; large and well-pleased house. Jane Combs 11 in Romeo and Juliet; poor house.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Jane Combs in Beak House 10; excellent performance to a very small house. The advance sale for John Dillon in Our Next Congressman 16 warrants a large attendance. Clay Lambert, in advance of John Dillon, was in the city 10. The County Fair 22.

RED WING.—THEATRE (William H. Stoddard, manager): Beach and Bowers' Minstrels 17; Ida Van Cortland 21.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Colonel Robert G. Ingersoll lectured on "The Bible" to a crowded house 10. A Railroad Ticket 11; fair business. Ida Van Cortland opened for a week's engagement 14 at popular prices.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Lambert and Williams' Players week ending 12; light attendance. Beach and Bowers' Minstrels 14; big business.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Calhoun Opera co. in Amorita and The Black Hussar to big houses 10, 11. —ITEM: Alice Vincent and Marie Bell, late with the Carleton, joined the Calhoun Opera co. here.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire,

THE POPULAR FRENCH TONIC

VINMARANT

FORTIFIES
NOURISHES
STIMULATES
REFRESHES

Body and Brain

Indicated by eminent Physicians everywhere.

Sold Free, All over the World, 75 PORTRAITS and AUTOGRAPHS of Celebrities.

MARIANI & CO., 25 West 10th St., New York.

manager): The Calhoun Opera co. presented Amorita and The Black Hussar to crowded houses 7-9 at advanced prices. A series of living pictures was introduced between the first and second acts. Nellie McHenry 17-19.

MELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): House dark week of 7-12. Rickett's Troubadours 16.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Mabel Paige in repertoire week of 7-12 succeeded in breaking the record here and doing the best week's business in the history of the house. Miss Paige is a remarkably clever little actress, and her co., composed of Bessie Warren, Jessie Emison, H. C. Woodward, Frank Morehouse, Ward Kensler, Harry Siggins, and Allen Wightman is an excellent one. The plays are bright, and the little star's dancing created a sensation. The managers here have requested a return date from Miss Paige. Joshua Simpkins 18. Rhea has a date here in February, and Shore Acres perhaps will come.

COLUMBUS.—OPERA HOUSE (Joseph S. Craddock, manager): Dark 14-19.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): House dark 7-12.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): House dark 7-12.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): *Fin de Siècle* Aristocracy 7, by local amateurs, to S. R. O. Miss Amy Jacobson as Ada Mae Prince, and Mr. Steven F. Powers, Jr., as Mile. Félise Bonjour were clever. The rest of the cast were capable and the performance ran smoothly throughout.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Gus Heege was well received 11 by a good house in his characterization of the imperturbable Swede, Von Yonson. A Country Circus will give three performances 14, 15. James and Warde and John L. Sullivan are underlined. —THE FUNKE (F. C. Zehrung, manager): The Roberts-Martin co. gave a performance of *Thru the War* to very light business 4, 9. Most of the leading members of this co. are members of the original Griffith's Charles co., taken out by Mr. Church last season. Fannie Dickson in a Jolly Good Fellow did not have as good a house 12 as he deserved, although this play does not suit his breezy method as well as Inco. By Wits Outwitted, which I understand he has bought, ought to make him a capital piece.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Milton Nobles in From Sire to Son 12; poor business; deserved better. J. K. Emmet 22. —ITEM: Milton Nobles played to S. R. O. at North Platte, Neb. on 10. The co. was entertained by Col. W. F. Cody (Buffalo Bill) while there.

FALLS CITY.—GERLING OPERA HOUSE: Ideal Concert co. 10; small house. John L. Sullivan 19; Green Goods Man 31; A Bree

THE LILIPUTIANS INTERVIEWED.

A statement appeared recently in a number of New York papers, asserting that the famous Liliputians would play in future under a new management. This statement was copied in numerous papers throughout the country. Carl and Theodore Rosenfeld, the organizers and sole managers of the Liliputians, denied its truth in the strongest terms possible, claiming that it was a fabrication "made out of whole cloth" by a would-be competitor.

A representative of a Detroit paper called the other day upon the Liliputians and had a long talk with all of them regarding the various statements which have been printed as to their professional future. They all stated that in future, as now, they would appear only under the management of Carl and Theodore Rosenfeld, and that they had only recently entered into new contracts with these managers, under whose guidance they have won name, fame and fortune during last thirteen years.

Questioned then whether they had not signed contracts also with other managers, they not only denied this, but stated that they had no personal acquaintance with the managers in question. Franz Ebert said that early last Summer A. Philipp, manager of a German theatre in New York, induced him to sign a contract with him for 1895-96, claiming that the contract which bound him to Messrs. Rosenfeld would terminate with the present season. Mr. Ebert, however, soon ascertained that he was bound until 1897, or for the next two seasons to the Rosenfelds under his old agreement. He then regretted to have been induced to enter into negotiations with Mr. Philipp, but he signed a new contract with Messrs. Rosenfeld, to commence at the expiration of their original contract.

Adolph Zink said that his original contract with the Rosenfeld Brothers was signed by his father *ad litem*, and that he will not be of age until the 23d of this month. Whatever agreement he may have entered into is void, as he has no legal power to make a contract. He will sign with Messrs. Rosenfeld as soon as he becomes of age, and he has no intention to leave the management of this firm.

Bertha Jaeger stated that her original contract does not terminate till 1896, and that she has already renewed the same. She was also approached by Manager Philipp, who tried to induce her to sign with him.

The same is the case with Ida Mahr. She has entered into a contract with Messrs. Rosenfeld for three years to come. Selma Goerner, Elise Lau, Herman Ring, and Ludwig Merkel never signed with any one else, nor did they enter into any negotiations with any theatrical managers. They are well satisfied to play under the Rosenfeld Brothers' management and will prolong their old contracts, which have, however, several years to run. Toni Meister is also anxious to sign a new contract with Messrs. Rosenfeld.

There will be no change in the organization in the next few seasons, and all the principal members, including Franz Ebert, Selma Goerner, Adolph Zink, Bertha Jaeger, Ida Mahr, Ludwig Merkel, Herman Ring, Toni Meister, and Elise Lau, will have prominent parts in the new spectacular extravaganza on which the Rosenfeld Brothers are hard at work, and which will be first produced at the beginning of next season in New York. Although the title of the new play has not been definitely decided, it is said that it will surpass all previous efforts in splendor and brilliancy, and will give each of the clever Liliputians an opportunity to excel.

THE NEW PLAY BUREAU.

Of interest to managers, stars and dramatic authors is the announcement that Alice Kausser has established a bureau for the sale of plays at 1432 Broadway. Miss Kausser, who enjoys the acquaintance and the confidence of the leading dramatists, both abroad and at home, in carrying out her plans, designs to offer special advantages to her clients. While she has arranged to represent many English and French authors she purposes to devote much of her time and the facilities of her office to the interests of our own playwrights, and to that end she invites them to communicate with her.

Miss Kausser has already received a large number of applications for plays, and she can find a ready market for works possessing the necessary qualifications. American dramatists will doubtless appreciate the special efforts that will be put forth in their behalf by the new bureau.

In point both of experience and ability, Miss Kausser is eminently equipped for success in her undertaking. Her judgment and criticism of plays has always been appreciated by managers and stars. Her consent to handle any play will be, therefore, a recommendation of its worth. She knows thoroughly the requirements of every company and every individual star, and she will be able to furnish them with plays that will fit them best.

Miss Kausser says that she is prepared to give on application information regarding future productions, and scenarios of native and foreign works will be furnished to persons desirous to purchase dramatic material. A list of plays on hand will be furnished from time to time, and the authors for whom she acts will be provided with a descriptive list of pieces applied for by managers and stars.

MR. BRADY'S NEW PRODUCTION.

Humanity, Sutton Vane's latest melodrama, is to be the next production at the Fourteenth Street Theatre, having its initial production on Feb. 4.

Manager W. A. Brady, who has secured the American rights to all of Vane's plays, has engaged an exceptionally strong cast for the New York production. Included in it are Joseph Grismer, Doré Davidson, Frazer Coulter, Theodore Hamilton, Charles J. Jackson, Scott Cooper, Ross O'Neal, Clarence Ferguson, Phoebe Davies, Annie Clarke, Belle Bucklin, Agnes Rose Lane, Bébé Vining and a dozen others.

The plot relates to the fortunes of a number of people in England at the time of the Boer war in South Africa, and the scenes are laid partly in England and partly in the Transvaal.

For the fox hunting scene in the first act twenty thoroughbred English racers and a large pack of fox hounds have been specially imported. In the battle scenes in the Transvaal more than 200 people are to be used on the stage. The entire production will be given with all that close attention to detail for which Manager Brady's attractions are noted, and Humanity is expected to enjoy an extended run.

THE TREASURER'S ENTERTAINMENT.

The sixth annual entertainment in aid of the Treasurers' Club of America will take place at the Broadway Theatre next Sunday evening, Jan. 27. The entertainment is now being arranged by the committee, which consists this year of Max Hirsch, treasurer Metropolitan Opera House; J. H. Scullion, treasurer Star Theatre, and George E. Audie, treasurer Lyceum Theatre.

THE GRAND OPERA HOUSE LEASE.

The Grand Opera House may be leased next season, as the Goulds are said to be tired of running the theatre themselves. Several applications for the lease have been made, one by a wealthy Chicago man whose name could not be learned, and one by W. A. Brady.

To a *MIRROR* man Mr. Brady said last Friday: "I have just left the Goulds and made them a final proposition. I had already made one which they refused, and they made me one which didn't suit me, so now they have promised to consider my ultimatum and to let me know next Tuesday."

"If I get control of the Grand Opera House," continued Mr. Brady, "I shall alter the present policy to some extent and make the theatre what it was under Mr. French's régime. I shall put the prices back to the old scale. I should probably produce three of my own pieces during each season and book combinations of the same class for the unoccupied time."

"I have just purchased Sutton Vane and Arthur Shirley's new melodrama, *Under the Mask*, which I consider one of the most powerful melodramas that has ever come from England. I shall change the title to *Under a Mask* and probably produce it this season either at the Fourteenth Street Theatre or at the Academy."

"I also expect great things from Mr. Vane's piece, *Humanity*, which will be produced at the Fourteenth Street Theatre on Feb. 4. This melodrama is not a war piece as has been stated, although there are war episodes in it. It will be the biggest production I have yet made."

"Corbett's new piece, *The Naval Cadet*, will be produced probably in March, either here or in Philadelphia. If the bill at present before the Albany Legislature prohibiting glove contests in plays passes, I shall let Corbett lick the villain with his bare fists. The Legislature can't stop that."

BURNED BY NATURAL GAS.

Sweetser's Opera House, Marion, Ind., was completely destroyed by fire on the evening of Jan. 16. The Wilber Entertainment company were playing an engagement at the house and had just closed the matinee performance when the fire occurred.

The rope by which the curtain was raised broke, and the counterweight fell on the main gas pipe snapping it in two. The house was lighted by natural gas and was on a high pressure line, so that gases accumulated very rapidly. Although it was foreseen what would happen it was impossible to prevent it as the outside cutoffs were frozen and the gas could not be shut off. Every light with one exception was turned out and it was near the escaping gas and could not be got at so that as soon as the gas got to the light a terrific explosion occurred blowing out the rear wall and setting the entire house afire.

It was towards the end of the performance that the curtain fell. One of the company was doing a specialty. Manager Livermore stepped before the curtain and informed the audience that a slight accident had happened, and asked them to pass out as quickly and quietly as possible. There were about 400 women and children in the audience, and all passed out before the explosion occurred.

The loss is estimated at \$20,000, with only \$7,000 insurance. D. B. Sweetser, owner of the house, has not yet decided whether or not he will rebuild.

MILTON NOBLES' VISIT TO COL. CODY.

During a recent trip to Denver, Colonel Cody and his family were the guests of Mr. and Mrs. Milton Nobles at the Brown Palace. The Colonel and Mrs. Nobles reciprocated by entertaining Mr. and Mrs. Nobles for a day and night at their delightful North Platte home.

The day was perfect, and the members of Mr. Nobles' company all enjoyed a tally-ho ride to Scout's Rest Ranch on the famous English coach, behind six English thoroughbreds, handled as only Cody can handle them. Several merry hours were devoted to jack rabbit chasing, with a pack of English hounds "and other refreshments."

"Colonel Cody's twelve-year-old daughter, Emma," writes Mr. Nobles, "rides like a Comanche. She flushed the first jack, and, waving her red cap, shouted for me to 'come on,' and for about five miles and fifteen minutes there was a wild rush of one jack rabbit, five hounds, two mustangs, one laughing, shouting, twelve-year-old 'Queen of the Plains,' and one alleged actor-manager. The jack is probably running yet."

"When we rounded up at the rancho, Cody, who had watched the chase from his tally-ho seat, offered me an engagement for his Wild West Show. Said he wanted me to do Tenderfoot Pete, the Lava Bed Terror. However, as Miss Emma says I ride a mustang better than any 'showman' she ever rode beside, it is easy to see that the Colonel's remark was inspired by professional jealousy. I shall be a Wild West next Summer, all the same."

THE ACTORS' FUND BENEFIT.

Daniel Frohman and Charles Frohman have arranged an extensive bill for the annual benefit of the Actors' Fund, which is to take place at the Empire Theatre on Friday afternoon.

The entertainment will be opened with some casual remarks by William Gillette. Mrs. Kendall is to read a poem by Sydney Rosenfeld. Members of the Lyceum company will present W. D. Howells' comedietta, *The Mouse Trap*. Cissie Fitzgerald is to dance, and Wilson Barrett and his company will appear in *The Clerical Error*.

The Empire Theatre company will be seen in a one-act play called *Two Can Play At That Game*, and J. E. Dodson will have something to offer in the way of a novelty.

Other volunteers include Herbert Kelcey, Nellie Ganthony, John Wilson, and Bertha Waring. The programme will conclude with Mme. Pilar Morin in an act of *The Dresden Shepherdess*.

Agnes Ethel and Fanny Davenport have purchased respectively a box for \$100 and two seats for \$25 for the benefit.

ROBIN HOOD STILL "IN IT."

The Bostonians gave two performances of *De Koven and Smith's Robin Hood* last week. The receipts of these two nights were over \$5,000, which is certainly remarkable when it is considered that the opera has been played almost continuously for five years. De Koven and Smith are busily engaged upon their new opera in which Lillian Russell is to play the leading role. The subject has for historical color Napoleon's invasion of Italy.

MARRIAGE OF ISABELLE EVESON.

Isabelle Evesson was married yesterday (Monday) afternoon to Almyr Wilder Cooper in the Mayor's office, New York. Mayor Strong performed the civic marriage, and the religious service was read by Rev. Charles H. Eaton, of the Church of the Divine Paternity. Mr. Cooper is a well-known journalist.

CUES.



The above is an excellent likeness of Emma Levey, who is to appear in the Twentieth Century Girl at the Bijou, now called the American Gaiety Theatre. Richard Barker and Sydney Rosenfeld both predict a bright future for this little actress. She can sing, dance, and above all she has intelligence.

Henry W. Rich, who several weeks ago resigned as comedian of *The Span of Life*, owing to a severe attack of laryngitis, is convalescent at his home in Toronto.

Bert Davis writes that Primrose and West's Minstrels played to phenomenal business at the Chicago Opera House, and that big business was also enjoyed at the Grand Opera House, Pittsburgh.

Sam J. Ryan has closed with J. Wesley Rosenquest's *Duffy's Blunders*.

Irvin T. Bush has severed his connection with *A Clean Sweep*.

Leo Clifford has signed to play the Dutch comedy part in *Starlight*.

Henry Bagge, who played Captain Vernon in *The Prodigal Daughter*, resigned and closed with the company Saturday night.

George Wilton is no longer connected with Nellie McHenry as manager.

Gus Soblie writes to *THE MIRROR* from Chicago that *The Kid* company disbanded in that city the other day, and that Manager J. W. Hays disappeared, owing the company three weeks' salary.

It is announced that Elita Proctor Otis is soon to marry Charles Howard Johnson, the artist.

A benefit is to be tendered to Pauline Markham at the Bijou Theatre, New York, on the afternoon of Feb. 7.

Oscar Hammerstein's suit to compel an accounting of the corporation of Koster and Bial came up yesterday (Monday) afternoon before Judge Dugan.

Col. William E. Sinn held the lucky number which drew the Jefferson painting that adorns one of the rooms of the Professional Woman's League. Colonel Sinn recently wrote a letter to Mrs. Rachel McAuley, saying that he wished to demonstrate his appreciation of the Professional Woman's League by presenting it with the painting in question.

Last May James Dunning went to Jacobs' Third Avenue Theatre, New York, and claims to have tripped over something in the aisle of the gallery which caused him to fall into the orchestra.

In an action tried last Thursday in Court of Common Pleas Dunning sued Henry R. Jacobs for \$20,000 damages. Judge Prior ordered a verdict for the defendant.

Lotta, who is spending the Winter abroad, has forwarded from Naples, Italy, a cheque for \$200 to Mrs. Rachel McAuley as a donation to the Professional Woman's League. Joseph Jefferson recently sent a cheque of \$25, and J. H. McVicker a cheque of \$50 to the League.

Lillian Johnson read a paper on "The Beginning of Literature" at a meeting of the Professional Woman's League last Friday.

Agnes Miller has gone to Chicago to resume her part in *The Bauble Shop* with John Drew's company. Jessie Busby has taken her place in *The Fatal Card* at Palmer's.

Wilson Barrett closed his eight weeks' engagement at the American Theatre last Saturday night. He may return to that house in the Spring, and produce a new play entitled *The Sign of the Cross*.

Helene Von Doenhoff, the contralto of the Tavery Grand Opera company, is reported to have married a member of the chorus and had left the organization. Mme. Doenhoff's mother, who lives in this city, denies the report. She added that her daughter was engaged to marry William Warren Shaw.

C. B. Cline, of Koster and Bial's, underwent a painful dental operation last week, it having been found necessary to remove several pieces of his jawbone.

The Cissie Fitzgerald matter is not yet settled. She has been enjoined from appearing in *The Twentieth Century Girl*, but she is rehearsing in the piece every day. Lillian Thurgate will take her place if the injunction is sustained.

S. B. Patterson, manager of Emerick's Opera House at Peru, Ind., writes that the reason he had cut off all relations with Editor Wright, of the *Logansport Journal*, was because he found that the complimentary tickets sent to that paper were being sold on the street directly in front of his theatre. He had, accordingly, issued season tickets, which the other four newspapers had accepted, but this arrangement naturally did not suit Mr. Wright.

A cordial reception was accorded to Nellie Ganthony, the English entertainer, who made her first appearance in this country Tuesday afternoon, at Hoyt's Madison Square Theatre. The audience, though, not large, was thoroughly

appreciative. Miss Ganthony has gained an enviable reputation in England, she having played at Terry's, with the German Reeds, St. George's Hall, and Crystal Palace Theatre in London. The programme consisted of three humorous sketches, entitled *For Sweet Charity's Sake*, *Miss Cushaway's Children*, and *The Tail of the Programme*, all of which were given in a manner which proves Miss Ganthony's ability beyond dispute. During her stay in America she will visit Boston, Baltimore, Philadelphia, and others of the larger cities.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Archer, Belle	Elmer, Lillian	McLeod, Mrs. V. M.
Amrose, Leone	Edwards, Jerome	Melbourne, Lillian
Anderson, Lizzie	Eustace, Jennie	McGee, Sisters
Arnold, Loie	Emery, Georgia	Morella, Myra
Burt, Laura	Eldridge, Edith	Martin, W. M.
Raisley, Mac	Emmett, Gracie	Morris, Clara
Brook, Dora	Eaton, Mabel	Morton, Ada
Burnett, Jessie	Engle, F.	Nelson, Augusta
Barry, Helen	Farquhar, Nannie	Newcome, Nellie
Blay, Virginia	Farrington, Adele	Nobriga, Viva
Reck, Zelma	Foster, Alice	Olivier, Jessie
Bretton, May	Frutsche, Pauline	Osborne, Fanny
Briscoe, Lottie	Florence, Mrs. Neil	Stis, F. T.
Barrett, Lizzie C.	Finlayson, Flora	Ouden, Mrs. W. R.
Bennett, Johnstone	Gerald, Florence	Post, Lily
Rarry, Eleanor	Gleason, Miss	Pierce, Lydia
Ranks, Maude	Goldie, Mrs. Frank	Putnam, Katie
Baker, Ella	Gray, Alice	Pryor, Cora
Brett, Genevieve	Gray, Ada	Potter, Jennie O'N.
Balcock, Pearl	Galloway, Louise	Percall, Alida
Brandon, Polly	Gray, Nellie	Perselle, Renie
Burt, May	Gray, Miss N.	Percy, Marion
Burns, Jessie	Gerard, Bettina	Potter, Gertrude
Barton, Edna	Hall, Daisy	Quintard, Mrs. A.
Brayton, Mrs. P. C.	Harris, Maude	Russell, Ruth
Bowman, Fanny	Harlan, Genie	Reed, Nellie
Bertram, Jessie	Hamilton, Florence	Ross, Mabel F.
Brace, Florence	Hall, Josie	Redmond, Julia
Byrne, Jessie	Holland, Helen	Rigl, Emily
Chapman, Edith	Howard, Alice	Rudin, Helen
Comish, Sylvester	Howard, Kittie	Skelding, Mrs.
Crossman, Henrietta	Houck, Mertie	Rosa C.
Chambers, Lillian	Hamilton, Vera	Singas, Helen P.
Conor, Bessie	Henderson, Mrs. W.	Sinclair, E. A.
Chase, Marion	Harris, Cora	Sullivan, Florence
Cory, Gertrude	Holt, Adella D.	Sully, Mrs. Louise
Combs, Mrs. S. W.	Hall, Pauline	Selbie, Eva
Castleton, Gladys	Hunter, Louise	Scott-Siddons, Mary
Clay, Celia	Hillman, Blanche	Stanhish, May
Clinton, Lena	Irvine, Alice	Stuart, Amy
Cabtree, Lotta	Joyce, Ella	Sullivan, Gertrude
Cote, Marie	King, May	Thurgate, Minnie
Carnahan, Mrs. A. E.	Kent, Dorothy	Thornhyle, Louise
Chapuy, Effie	Kelcey, Mrs. Alfred	Turner, Marie
Grawford, Miss	Kelcey, Emma	Trowbridge, Quentin
Cowell, Mrs. Sydney	Lake, J. J.	Tempest, Marie
Courtney, Edna	Larsen, Mrs. G. W.	Terry, Edna
Chapman, Edythe	Laurence, George	Thompson, Clara
Clark, Fannie	Lloyd, Annie	Vokes, May
Clayton, Miss	Leslie, Alice	Wagner, Minnie
Dixon, Miss	Lane, Marguerite	Vance, Eunice
Davis, Helene	Land, "Black"	Jennie
Durphy, May	La Verne, Lucille	Van Denhoff, Helen
Douglas, Virginia	Lascelles, Miss	Van Doren, Cecil
Denning, Dorothy	Lanning, Madge	Weston, Maggie
Dixie, Mrs. Harry F.	Langdon, Alala	Wilson, Vera
Donohue, Florence	Ling, Amette	Wheeler, George
Dolan, Helen	Mitchell, Rose	Walker, Delcie
Donohue, Hattie	Marlborough, Helen	Williams, Dora
Dauvray, Helen	Mantford, May	Williams, Lydia
Douglas, Louise	Mascott, Violet	Wright, Mrs. Julia
Fagan, Miss Irene	May, Carrie	Zais, Teresita
	Menzie, Lillie	

MEN.

Ahern, E. P.	Farrell, J. J.	MacBarnes, Mr.
Atwell, Leroy	Fitzsimmons, Robt.	Mabb, Louis A.
Anderson, Israel	Fortier, Herbert	Mariotti, Charles
Allen, Whiting	Frankel, F. M.	Metz, F. A.
Armstrong, Jas. B.	Gilmore, Fred E.	Miller, Hayden C.
Andrews, George	Gilmore, J. H.	Miller, John
Allison, Chas. W.	Giffin, William	McDonald, T. B.
Ather, T.	Graham, Robert E.	Marion, Sam
Andrews Opera Co.	Germain, B. C.	Mackay, J.
Arthur, Charles	Giovanni, M. A.	Monrell, Geo. W.
Allen, Walter	Gill, Wm. S.	Nichols, Wm.
Askin, Harry	Giffin, Richard	Nichols, Richard
Bennett, R. C.	Gurney, Lester	Nares, Phil
Bowles, George	Gagel, Fred	Nielsen, P. C.
Harry, Ed. C.	Gilbert, Lew	Newell, Willard
Block, John V.	Gilmour, Paul	Odling, H.
Bulmer, Walter	Gavin, Charles	O'Connell, J. H.
Butler, Alex. C.	Goodbar, Tate	Oakland, F. M.
Butler, James E.	Holland, Jos.	Oakley & Harding
Bennett, Hugh	Harlem, Macy	O'Rourke, Eugene
Brant, Dave W.	Hatter, Will	Olmstead, Geo. C.
Bransa, A.	Hardy, Fred	Owens, William
Blaney, Chas. E.	Hart, John H.	Phillips, Chas. W.
Bell, Garrison	Hallam, Henry	Perris, Robert
Berger, Fred G.	Hopper, George F.	Prior, H.
Born, Frank	Harding, John	Prior, Frank
Brinkley, H. W.	Harris, Joseph	Prichard, Frank
Brice, E. O.	Hirschfeld, Max	Reich, Chas. H.
Bond, Fred	Hastings, Alfred H.	Purdy, G. W.
Rase, Frank	Hardy, Albert	Pinkham, J. E.
Beers, Newton	Hale, John S.	Rogers, C. O.
Burke, J. K.	Heyd, Ed. F.	Reschke, Frank E.
Boudreau, W. H.	Hageman, Geo. W.	Rogers, C. F.
Baldwin, Laurie	Harkins, J. W., Jr.	Roberts, Chas.
Bellaire, Clarence	Haynes, J. M.	Riddell, H. S.
Brummell, A. W.	Harkins, Will	Robey, W. C.
Braden, Edw. A.	Hawthorne, Chas.	Reeves, W. S.
Belasco, Walter	Hurligh, E.	Reilly, E.
Bixby, Frank	Hays, H. G.	Reynolds, Jas. P.
Brennan, Geo. H.	Hyde, Will E.	Reeves, W. S.
Black, E. N.	Hall, Louis B.	Rowe, J. H.
Bryton, Fred	Handysides, Clar-	Reed, J. A.
Bertram, Charles	ence	Reno and Ford
Bourcault, Aubrey	Hendash, W. J.	Roach, James C.
Clark, Eugene	Hermidon, Richard	Rising, W. S.
Cus, John	Hale, John S.	Rich, Harry
Clement, Clay	Hillis, O'Kane	Raney, Frank H.
Clapham, Geo. H.	Hayes, J. W.	Rogers, Wm. H.
Crescendo Bros.	Iris, John	Schaffer, Geo.
Clay, Cecil	Imes, John S.	Sutton, Chas. W.
Curtis, M. B.	Johnson, George	Stewart, Everett
Chesley, Herbert	Johnson, Carroll	Smith, James R.
Clarke, Theo. B.	Jenkins, G. P.	Sutton, Chas. W.
Clase, Harry	Johnson, Gordon	Sylvester, Frank
Campbell, W. H. A.	Jones, Frankie	Solomon, Fred
Cogley, Edward	Jure, Albert	Schwartz, Fred
Cushing, F.	June, George W.	Stuart, Ralph
California Opera Co.	Johnson, Ben	Saunders, John
Craftford, Jack	Johnson, Barter	Sidney, H.
Callahan, J. C.	Jessel, Joseph A.	Sully, W. J.
Cunniham, Walter	Johnson, W. B.	Schneider, Wm. H.
Carlisle, John T.	Jurgensen, Oliver	Schaffer, Geo.
Cole, A. J.	Keenan, H. G.	Sutton, Chas. W.
Chandran, F. A.	Kinward, Ned	Stoltz, Melville
Cathfield, W. F.	Kayette, Ferrers	Standish, Frederick
Connelly, E. W.	Kenny, Joe	Stout, Chas. E.
Curtis, Wm. B.	Kelly, John T.	Stall, Richard A.
Carter, Herbert J.	Kernan, J. Frank	Shine, Giles
Cronkrite, W. H. A.	Kent, Chas.	Sullivan, R. F.
Clapham, Geo. T.	Kelly, James A.	Smith, W. S.
Johnson, J. G.	King, S. T.	Sidney, Harry
Daley, Joe	K	

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for single line. Quarter-page, 50c; Half-page, 75c; One page, \$1.00.
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NEW YORK, - - - JANUARY 26, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
BROADWAY THEATRE.—MRS. SANS GENE, 8 P. M.
DALY'S.—THE RAILROAD OF LOVE, 8:15 P. M.
EMPIRE.—THE MASQUERADERS, 8:15 P. M.
FOURTEENTH STREET.—THE BROWNS, 8 P. M.
GRAND OPERA HOUSE.—EPHIE ELLISER, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—NOTORIETY, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELIOUS SUSAN, 8:15 P. M.
NIBLO'S.—DOWN IN DIXIE, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—BLUE JEANS.
COLUMBIA.—MRS. LANGTRY.
COL. SINN'S PARK THEATRE.—WILSON BARRETT.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

Too much stress, with equivocal suggestion, is laid in public prints upon the fact that now and then a British peer marries some young woman of the theatre, the young woman generally being an American. British peers and others of European title also marry young American women who are not of the stage. As a rule, these young women—whether of the stage or not—are handsome, and this fact furnishes one of the reasons why the lord and the lordling enter matrimony with them. But while in the cases of the young women not of the stage who marry titles there is usually a pecuniary arrangement express or implied, to balance the title, there is yet to be recorded a case of this sort of consideration in which the young woman of the stage is concerned; and while beauty and its attributes—always beyond price—are potent in all such cases, it seems to reflect credit upon the young women of the theatre thus matrimonially fortunate that they have won without entering into any competition which their sisters of what is termed "society" have waged as between themselves with strong parental backing in the way of ante-nuptial settlement.

THERE is usually very little of personal compliment in legal verbiage, but the Judge who last week decided against the young woman who was enjoined from leaving a small salary to take a large one on the ground that "she has a charm peculiar to herself," and that "by her grace, beauty, and artistic methods she has become a special attraction" to the manager who is paying the small salary, seems to have qualified matters of dry legal fact with the poetry of individual appreciation. Yet the young woman—fond as is the sex of compliment—would much rather have heard the judge simply say "injunction denied, with costs."

A NEW YORK manager is to produce a play written four hundred years before CHRIST. For the encouragement of present-day writers, it may be said that no manager can go farther back than this for a drama.

A MODEST ASPIRANT.

Many letters come to THE MIRROR from those who aspire to a life on the stage. Most of these letters are written by young persons who either display or betray great self esteem, and who assume that this paper can point out to them a run-way with a spring-board at its end from which, after a short preliminary sprint, they may vault to a prominent position in the theatre.

THE MIRROR has no knowledge of any easy stage entrance for the novice.

But quite different from the usual run of such epistolary queries is a letter recently received from a young man in Greencastle, Ind. The young man's name is, of course, withheld. His letter, however, is so modest and so ingenious that its substance is here given:

"I am desirous of making the stage my profession if possible. I think I have some talent, but of course am not competent to judge. I have no experience whatever—have never appeared in private theatricals or in any kind of entertainment. I have for my own amusement studied some legitimate drama, and once or twice have delivered the same for a few of my friends. Will you kindly inform me what course of study to pursue for the stage? I know that it will take a great deal of hard work, and that I can never expect to be a star, but I must make my living, and so far this is the only thing in which I have been able to discover that I have any talent whatever. I am twenty-one years old, height five feet eight inches, and of only fair appearance. I neither dance nor sing, but have a fair voice that might possibly improve with cultivation. I do not think that I would make a comedian, for my sense of the ridiculous is too strong to allow me to keep my face straight. Will you kindly tell me how to proceed to secure a situation should I be successful in fitting myself for the profession?"

There are certain matters in the foregoing that commend the young man to patient consideration. His realization that "a great deal of hard work" is necessary and his hopelessness of ever becoming a star at once argue for the possibility that he may have latent talent and suggest that his appearance, despite his inability to dance or sing, may be better than "only fair." And the fact that he believes cultivation might improve his voice presents further matter for hope. As a rule, the appearance and voice of the stage aspirant are esteemed by that individual as attributes primarily conclusive of his call to the drama.

Most men who have become notable actors have started with just the idea of the Greencastle young man that there was a great deal of hard work before them, and most of them had little hope at the outset of ever becoming stars. Some men whose appearance was not even fair, and who could not even dance or sing, have become great players. And yet, in these days of superficial training for the stage, when so much depends upon mere physique and personal appearance, and the versatile instinct is so little encouraged for apparent reasons, it is not best for any young man to think of entering the theatre unless he has voice, presence, grace and, withal, great industry.

Our young Greencastle correspondent may be little his own fitnesses. Let him study everything that will give him knowledge of life and human nature. Let him try himself in amateur work, if he can find such opportunity in Greencastle. If he can get into a regular theatre or a traveling company in any capacity, that is the thing for him to do. If he can get a start of any kind in the theatre, and is studious, earnest and industrious, and has latent talent, he may become an actor of some sort. If he has the elements that make the actor of the better sort—or even those that upon development mark the great actor—nothing can eclipse his ultimate triumph, though much may for a time hinder his success.

The young man must take his chances. His natural equipment bears but a subordinate relation to the zeal and the studiousness that may develop him. And if he should fail of everything but mere existence in the theatre, he will suffer only what hundreds quite as earnest find as their portion. And for that matter, he will be as fortunate as other hundreds in other vocations.

AN INVENTION DISGRACED.

THE commercial spirit that seizes upon the products of an ingenuity like that of EDISON stops at nothing between a trust and an imposition.

EDISON, though regarded as a thrifty man as well as an ingenious one, would himself probably hesitate to indorse some of the devices to which those who purchase the rights to his inventions resort in their pursuit of the dollar. Yet EDISON himself no doubt accepts royalties on all his machines, no matter what fraud is embodied in them to play upon public credulity.

Rumors of reprehensible exhibitions in the invention called the kinetoscope are already abroad, and complaints of a brutal misrepresentation that affects the theatrical profession through the medium of the phonograph have been made to THE MIRROR.

It appears that in various cities where the phonograph is publicly exhibited one of its widely advertised features is entitled "The Ravings of JOHN McCULLOUGH." This "selection" assumes to represent the language used by the lamented actor during his delirium in the asylum in which he was confined.

Persons of common sense know that any such pretended reproduction of the ravings of any inmate of an asylum is a fraud upon its face. And those who know the circumstances of McCULLOUGH'S confinement and his last hours must resent the brutal lie that the phonograph is made to tell by the unprincipled persons who thus employ it.

A paper called *The Mid-Continent*, published in St. Louis and Kansas City, is circulated by the promoters of this phonographic fraud as an advertisement of it. This publication, in an editorial article, comments at length upon the "ravings" advertised and assumes to draw a moral lesson therefrom. This pharisaic sheet remarks apropos of the contact of its asinine editorial ear with the particular phonograph in question: "The player's code of morals is, with a very few marked exceptions, always loose. When an actor or an actress is a simply decent man or woman, the fact is heralded abroad in the dramatic advertising and black-mailing sheets dubbed by courtesy 'journals.'"

We have never before heard of this sheet called *The Mid-Continent*. Perhaps it is employed to advertise such frauds as the one to which we now call attention. It is evidently edited by a bigot whose blotting of white paper with his narrow-minded ideas is a reproach to journalism of any sort and an assault upon the common sense of any of the intelligent in St. Louis and Kansas City who may read his publication, if any there be of intelligence in those cities who do read it.

The phonograph is evidently in bad commercial hands. The reproduction by this means of the ravings of any lunatic would be a crime against civilization. The pretended reproduction of the delirium of a man who as an actor during his life inspired the thought and moved the emotions of thousands is so iniquitous and infamous that the public prosecutor in every city where such a phonograph is exhibited should deal with the conscienceless fellows who profit by it.

PERSONALS.

PALMER.—A. M. Palmer has been elected to membership in the Garrick Club, London, according to a cablegram from Beerbohm Tree. This is said to be the first admission of an American manager to membership in this famous organization.

RUSSELL.—Tommy Russell, who is literally "little" no more, will in a year enter college. He is said to be a model student, with a tendency toward football.

EATON.—Mabel Eaton arrived in town yesterday, and is stopping at the Bartholdi Hotel. She will leave for Chicago in a few days. Miss Eaton intends organizing a stock company to play in Omaha during the Summer.

MINER.—Henry C. Miner has almost recovered from his attack of the grip. He will start in a few days for Florida, where he expects to spend a couple of weeks.

ARDEN.—Edwin Arden, who is the son-in-law of Thomas W. Keene, will continue to manage Mr. Keene next season.

TREE.—During Beerbohm Tree's visit to New York he will read his paper on "The Imaginative Faculty in Art," which he gave some time ago before the Royal Institute in London.

LESLIE.—Frank Leslie's Magazine for February contains an interesting article by Arthur Hornblow on "The Mechanism of the Stage," descriptive of well-known theatrical effects. The article is profusely illustrated.

BODET.—Laurence C. Bodet, THE MIRROR correspondent at Brunswick, Ga., has been unanimously re-elected clerk of the executive department of that city.

YEAMANS.—Jennie Yeamans will sail for Europe this week. She says she will settle in London for a time, having accepted an offer to appear between the acts at a Strand theatre.

EDGETT.—Edwin Francis Edgett has succeeded the late Francis Jenks as dramatic editor of the Boston Transcript.

SARONY.—Napoleon Sarony is lying seriously ill from congestion of the lungs at his house 28 East Seventeenth Street. Mr. Sarony is more than seventy and considerable alarm is felt by his friends, but the physicians do not think the present attack will prove fatal.

WILLIAMS.—Odell Williams played the part of Joshua Whitcomb in The Old Homestead, at the Star Theatre, in place of Denman Thompson, who was ill several evenings last week, and the audiences did not appear to know that a change in the chief character of the play had been made. Mr. Williams last season played this character on the road very successfully, and his substitution at the Star proved his rare availability for the role.

HARRIGAN.—Negotiations are now pending between Mart W. Hanley and a prominent London manager whereby Edward Harrigan and his company will play an extended engagement in that city.

LEA.—Little has been said in the papers of Marion Lea, who is playing leading parts with the Kendals at Abbey's. The Kendals' leading ladies are always kept in the background, more or less, in order that the effulgence of the notoriously virtuous Mrs. Kendal may not be dimmed. Miss Lea is a Philadelphian; she comes of Quaker stock. She made her debut under the Hare-Kendal régime at the London St. James's, as Audrey in As You Like It. Then she toured for two years in the English provinces, playing Mercy Merrick in The New Magdalen and a number of Shakespearean parts. Then she returned to London, supported E. S. Willard; played a strong emotional part in The Monk's Room, a comedy part in The Vandeville in Dr. Cupid, the title role in Mme. de Belle Isle, juvenile leads for one season with Mrs. Langtry, and Mrs. Elford in Hedda Gabler. Then she returned to this country.

SANFORD.—Jack S. Sanford, who is well-known and popular in the theatrical profession, has been engaged as manager of the Frothingham Theatre in Scranton, Pa.

BETHUNE.—General James K. Bethune, of Georgia, is critically ill at the age of ninety-two. He was an early secessionist, a pioneer free-trader, and was once widely known as the original owner of Blind Tom, the musical prodigy.

LETTERS TO THE EDITOR.

THE THEFT OF A PLAY.

ST. LOUIS, JAN. 12, 1895.

To the Editor of The Dramatic Mirror:
SIR.—About three months ago I played my piece, A Daughter of the Confederacy, of which I am author (of which fact I can give ample proof), at the People's Theatre, Minneapolis, Minn., at that time under the management of W. E. Sterling.

When I made preliminary arrangements to produce the play there—which, by the way, is the sole and legal property of my wife, Bertha Belle Westbrook—Mr. Sterling said that he thought the title, A Daughter of the Confederacy, was too Southern for the Northwestern public. Thereupon I changed the title to On the Suwanee River, the piece being played under that title with my wife in the leading role.

Connected with the theatre at that time was an ex-Union Tom's Cabin actor who had lately graduated from the Museum there, by the name of B. W. Wilson. He came to me and made overtures to get the right to play Miss Westbrook's piece. Knowing that neither he nor Sterling had a dollar in the world, as at that time the house was three weeks back in business, I of course could not think for a moment of negotiating with them, though I did say that I might consider a proposition by which the piece might be let to them on royalty. This seemed to incense these gentlemen very much, though for what reason I could not tell. They then made me an offer to buy the piece at a stated figure and to pay me out of half their profits. I of course refused such a proposition. Thereupon, they put a stenographer in the gallery of the house and stole the piece outright.

I did not say anything at the time or take action in the matter as I felt sure they would not exist for more than a month at most. They started out, stranded in St. Joseph, Mo., where they now are, just as I thought they would. In the meantime I had made arrangements with W. S. Cleveland to produce the piece next season, when to-day I received a letter from Mr. Cleveland enclosing a letter from Mr. Wilson, laying claim to my property, and warning Mr. Cleveland to have nothing to do with it. Fortunately, Mr. Cleveland knew of their theft at the time it was made and being thoroughly posted in the matter only laughs at the absurdity of the claim made by these pirates.

Their immitable gall has at last moved me to the extent of exposing their methods. They are penniless, and the idea of legal redress is therefore precluded, unless they should attempt to play the piece next season.

Knowing your fairness and well-established idea of justice, and also that you have no more use for pirates than I have, I respectfully submit these facts for publication.

As for Mr. Wilson, I think the best thing I can do with him when fate places him in my way, is to give him the sound thrashing that he so richly deserves. I had rather pay my fine for this than to use money in attempting to get legal redress.

I am as ever, yours most respectfully,

HAL. REID.

"SUPERFLUOUS LAGS" REPLIES TO HIS CRITICISMS

WASHINGTON, D. C., JAN. 17, 1895.

To the Editor of The Dramatic Mirror:
SIR.—I am not an argumentative person, but I feel that a reply is due to the gentlemen who have rushed to the defence of the actors whom they so lavishly praise without any evident knowledge of what really great acting is.

Now, to my mind, great acting consists in the ability to interpret great characters, not to howl or grunt clap-trap lines, or to swim in a sea of buffoonery. To the superficial student of the stage an actor may appear great through mere lung power, as in tragedy or melodrama, while in comedy the adjective is often applied to him if he can evoke laughter by methods that would be scorned by a genuine artist. To the man of intellect and culture no acting deserves to be called great that is not intellectual, and if any of the actors named by either of your correspondents in this week's Mirror are intellectual actors then I am ignorant of the meaning of that word. They are no doubt capital fellows from a social standpoint, and good, painstaking thespians; but if we apply the word great to them what superlative is left us when we come to speak of the Booths, the Forrests, the Cushmans, and the other great ones, who were not English, by the way?

I have no desire to disparage any of the ladies and gentlemen mentioned by your correspondents; but in justice to the art of acting I must denounce the wholesale flattery of third-rate people who have won an eminence on the stage by puffery and quackery which was unknown to the actors of a past generation.

If the gentlemen who have done me the honor to notice my comments on actors and acting think Messrs. Mansfield, MacLean, McDowell and Hawthorn great actors, they are welcome to their opinion; but isn't it strange that neither the critics nor the public have made a similar discovery, which they undoubtedly would have done had these actors been as great as your correspondents say they are?

Mine is a thankless task, and if I were not actuated by the present motives I would never have undertaken it; but I dislike to see greatness thrust upon people when I think they are not deserving of it. Personally I am unacquainted with any of the ladies or gentlemen whose names have crept into this controversy, but as an old theatregoer, I have seen a good deal of their work, and while I may have seen much to admire in it, must confess that, judged by the high standards which were in vogue before the press agents loomed into view, it is not equal to those standards. I regard Messrs. McDowell and Hawthorn as fair melodramatic actors, with an occasional glimpse of tragic power. I think Fanny Davenport a fine artist, with a thorough knowledge of the stage. Madame Modjeska I look upon as a fascinating comedienne, who, without tragic power, attempts tragedy, and Otis Skinner a young man of fine promise who has yet to win his spurs, with every prospect of winning them. But are these admissions to be construed into the word Great? Mansfield has won some distinction in one-part plays, such as Brummel and Jekyll and Hyde; plays in which none of his associates were permitted a chance.

And while I am on this subject let me say that the one-part play has made more bad actors famous than any other thing I am aware of. With bated breath it is spoken that Rip Van Winkle is only a one-part play, and that it was successful John Murray, Robert McDowell, and James A. Herne. It is one of those parts no character actor can fail in, for it is the whole play, the other parts being merely written to serve as "feetstalls." Mr. Jefferson has no more sincere admirer than myself. I admire the absence of exaggeration in his art, its finesse and delicacy, and it was an oversight on my part not to have coupled his name with those of Le Moine, Stoddard, and Owen when I wrote you two weeks ago. Then again we have with us Mrs. Drew, Rose Eyttinge, and Mrs. D. P. Bowser, but to all intents and purposes these accomplished artists are no longer actively employed, their places having been taken by the young women whose beauty compensates for the absence of talent, and whose wealth of pleasure-giving makes amends for their want of dramatic experience.

It must be understood that when I said we had no great actors or actresses on the stage I meant tragic actors and actresses; for to my mind it is only in tragedy an actor or actress can be great. We always say the great Forrest, the great Booth, the great Cushman, the great Salvini, the great Macready and the great Brook. But when speaking of comedians we say the mild John E. Owens, the jolly N. C. Goodwin and the humorous Robson and Crane. Comedy is a less intellectual department of the drama than is tragedy; a Hoyt can write a farce-comedy; it takes a genius to write a tragedy, and in like manner the humblest intellect suffices for a comedian, whereas, to play tragedy needs as many gifts as it does to write it.

If everything and everybody that pleases us is to be called great then the word will in time cease to have any value as an adjective—as for instance, if we say Archibald Clavering Gunter is a great novelist, what word can we use to express our admiration for Charles Dickens? Or if we say Joaquin Miller and Bret Harte are great poets, what can we say when speaking of Longfellow and Bryant? I take the ground that we have become too glib. Everything is perfectly splendid. Nearly everything is too utterly "at"; mediocrity has become genius, and insipid flattery has become boomed into theatrical success.

Let us speak and write honestly; let us drop this twaddle about third and fourth-rate actors being great; let us wait until the great actor comes, and then let us pour upon him an avalanche of words, for God knows the hour is ripe for him, for never in its history has the stage been so destitute of genius!

Mr. Lightner's quotation from "Trilby" loses its effect when we remember how Du Maurier failed to carry his precepts into practice when writing of his friend Whistler.

Should this letter bring forth any replies I'll turn round and praise everybody from William H. Thompson, the brilliant character actor, to William Ferguson, who managed to impart some of his art to that outrageously overrated mine, Richard Mansfield.

Yours sincerely, SUPERFLUOUS LAGS.

THE USHER.



Despite the somewhat captious reception given by the daily press of this city to Madame Sans Gêne, that elaborate production is a pronounced pecuniary success at the Broadway Theatre. The receipts last week were in the neighborhood of \$8,000.

The prejudice that confronts any American actress who makes an ambitious experiment in New York tintured many of the criticisms of Kathryn Kidder's performance of the title-role. Although Madame Réjane's interpretation is known here only by hearsay, hypothetical comparisons were made between her acting of the part and Miss Kidder's, in the same manner as Miss Davenport's Gismonda was compared with Sarah Bernhardt's a few weeks ago.

It seems to me that it is not asking too much to have the work of American dramatic artists judged according to its own merits, without reference to the suppositious achievements of foreigners.

Since the opening night, when she was naturally very nervous, Miss Kidder has given a remarkably clever and spirited performance of Sans Gêne, and her audiences have given emphatic expressions to their enjoyment of it. The whole production is a credit to her perseverance, pluck and talent.

By the way, as I have uttered several distinct growls at long *entr'actes* this season, it would be ungracious of me to withhold a word of praise for the remarkably short waits at the Broadway on Madame Sans Gêne's first night.

The first scene of the play—the laundry seen in Act One—was struck and the drawing-room of the Duchess of Dantzig seen in the ensuing act was set in exactly seven minutes. The second interior is a heavy and intricate scene, the concave ceiling of which requires the services of seven men to handle. I mention this simply to show what good time can be made in changing scenery when skilled stage hands are intelligently directed.

Whether it is due to THE MIRROR's discussion of the long-wait question or not, it is a fact, nevertheless, that an improvement in this respect has been noticeable lately at several of our theatres.

Out in Salt Lake City there is an unknown genius who writes the programme for a variety theatre. He slings words in a fashion that pales the ineffectual fires of Tody Hamilton, the farum rhetorician.

Here is the way he started off the housebill recently:

"This vast and illimitable assemblage of good things will commence with a beautiful comedy, which is as clear and pure as the crystal depths, bubbling over with merry wit and merriment and interpolated by a jolly corps of fun producers, entitled Doughnuts."

Doughnuts is intended to be the name of the beautiful comedy, not the designation of the jolly corps of "interpolators," who, by the way, according to the cast were four in number.

According to a letter just received from W. S. Ross, the amusement business and everything else is in a bad way in Rio de Janeiro.

"Things generally are very much mixed here," he writes. "It is very difficult for a foreigner to make headway. There are only seventy-five American residents in this city of 800,000 inhabitants. The theatres are at a standstill. Frank Gardner has been here with his circus for four weeks, doing a fair business."

Evidently "there are others," besides Chicago, in this hemisphere.

A *bon mot* of W. S. Gilbert that is new to me: The author dropped into the opera box of a parvenue friend one evening when The Magic Flute was on the bills. After asking him who wrote the music the woman said:

"Mozart? Mozart? Never heard of him before. He's immense! Why isn't he here? Why isn't he doing something else? Why isn't he composing?"

"Because he's decomposing, my dear lady," answered Gilbert.

The cool manner in which the London *Era* prigs matter from THE MIRROR, and prints it without credit is delightful.

The other day I told a story about Tom Whiffen and an obstreperous trombone player. It duly appears in the last number of the *Era*, but paraphrased in such a verbose fashion that the point is well-nigh lost.

My English contemporary, which assumes a very toplofty attitude toward everybody connected with the American stage, should practice the virtues it preaches. The process of thieving from THE MIRROR week after week—and I doubt not from other journals—does not add to the weight of its persistent criticisms of American men and American methods.

The public responded nobly to the profession's efforts in behalf of the families of the dead firemen last week, and \$17,000 was realized by the Academy and Grand Opera House benefits.

The fire insurance companies were asked to buy fifty dollars' worth of tickets apiece. There are about a hundred such corporations represented in this city, and it was thought that they would respond to the appeal for the widows and orphans of the brave men that gave their lives in the defence of property.

With a few exceptions these rich companies either ignored the request contemptuously or curtly declined to contribute the small sum asked. The managers interested in arranging the benefit were indignant at this exhibition of corporate soullessness, especially as they themselves represent a class of insurers that turn in vast sums annually to the treasuries of the insurance companies.

Should Miss Davenport secure the Casino

lease she will change the auditorium to the ground floor—a consummation devoutly to be wished, for the absurdity of making an audience climb upstairs while the ground floor has been allowed to go to waste has militated strongly against the Casino's popularity.

Miss Davenport has probably counted the cost of her proposed venture into management very carefully, but the risks of metropolitan management are so great that her wish to exchange the money-making certainties of her present policy for them is hard to understand.

The reclamation of the Casino and its transformation into a home for serious drama would be a good thing for the public and for the stage; but I fear it is a hazardous plan, nevertheless.

Catulle Mendès is not coming to America, after all. At the last moment the dread of the sea voyage deterred him!

It is a pity, for Mendès as a lecturer is a decided success and his papers on Wagner reveal remarkable intellectuality and a marvelous appreciation of the great composer's work.

Speaking of Wagner, a friend of mine who knew him well, relates a fact that is little known.

"He had no faith in himself," says my informant, "no faith in his works, no faith in his genius. It was on his wife, Cosima Liszt, the remarkable daughter of a remarkable father, that he depended. She loved Wagner, believed in him, humbled her pride—which was great—before him, and gave him confidence in himself."

"It was due to her admirable tact, to her unerring culture, that Wagner was able to overcome the great obstacles that were raised in his

NOTICE TO MANAGERS.

New credentials for 1895 have been issued to all authorized correspondents of THE DRAMATIC MIRROR, dating from Jan. 1. The credentials for 1894 expired on Dec. 31. The new credentials have the figures "1895" conspicuously printed in the left hand upper corner.

FANNY DAVENPORT AND THE CASINO.

Some surprise was manifested the other day when it was announced that Fanny Davenport is endeavoring to secure the lease of the Casino, now held by the Aronsons in behalf of the Casino Club.

George F. Friefeld, the attorney for the Bixby estate, which controls the Casino property, is not at all satisfied with the financial condition of the Casino Club, which has been leading a precarious existence during the nine months of its organization; and he believes that the Casino property will soon come back on his hands, owing to lack of funds on the part of the club to pay the rent and to make the necessary changes in the building to render it suitable for club purposes.

Miss Davenport, who has long desired to control a theatre in New York, called upon Mr. Friefeld last Wednesday and made a proposal for the Casino lease. Owing to the fact that the Aronsons had not yet admitted that they were unable to proceed with their vaudeville entertainment scheme, the Bixby attorney was unable to give Miss Davenport any definite answer, but he confirmed her in her belief that she could eventu-



FANTASTIQUES.

I. KATHRYN KIDDER AS MADAME SANS GENE.

path—obstacles that all pioneers in art are compelled to confront and to vanquish."

IN A RAILROAD ACCIDENT.

The company playing Pawn Ticket 210, while en route from Louisville to Chicago on Saturday night, Jan. 12, met with a railroad accident. The train was running at the rate of forty-five miles an hour when the forward truck of the tender broke, throwing part of the train through a trestle eight-five feet high. It is remarkable that all on board were not killed.

Manager J. M. Ward speaks in the highest terms of a Mr. W. H. Pingree connected with the Superintendent's office of the L. E. and St. L. Railroad. This gentleman acted in a most commendable manner. Through him the company arrived in Chicago in time to give the evening performance, only missing the matinee.

A RUMORED ENTERPRISE.

It is rumored that W. F. Crossley intends putting a big comedy extravaganza, by Charles E. Blanev, out next season with forty people in the cast, and that Percy Gaunt had signed as musical director, and would take an interest. Mr. Crossley was asked if there was any truth in the statements, and replied that he was not ready to talk about it, but that full particulars would be given THE MIRROR as soon as ready for publication.

THE LEE AVENUE ACADEMY SOLD.

The Lee Avenue Academy of Music, Brooklyn, has been sold by Alonzo Garbert for J. S. Berger, the owner. The price paid is \$42,000, but who the purchaser is could not be ascertained. It is said that the house may be turned into a music hall.

ally secure the theatre, and said that her proposal would be the first to receive consideration in the event of the Casino Club surrendering its lease.

Mr. Friefeld said that unless the club was able to raise money to proceed with the repairs the lease would be broken. It is said that T. Webber Parker, who advanced money for the original organization, has refused to give up another cent, and that Rudolph and Albert Aronson, meanwhile, are going round endeavoring to find new backers. Albert Aronson told a MIRROR man on Friday that his brother had almost completed a financial arrangement which would permit of the Casino alterations proceeding at once, and that, in any case, the Casino would be opened on Feb. 15 as a house of variety and operetta.

"If Miss Davenport gets the Casino," said her manager, Frank L. Perley, on Saturday, "she will spend about \$50,000 in altering and renovating the house. The floor will be dropped to the ground, as she does not believe in upstairs auditoriums. The stage will be enlarged to accommodate big productions. Miss Davenport will present all her new Sardou plays there, and with the double profit accruing from both theatre and company, it will pay her to keep such a success as Gismonda on for the entire season. While Miss Davenport is on tour, the house will be occupied by attractions of the same class, and to this end she has arranged to secure an option on foreign plays suitable for the class of productions contemplated."

A manager writing from Harrisonville, Mo., says that State is flooded with traveling companies, few of which can make expenses, owing to the policy of local managers, who play everything that comes along, sometimes giving six entertainments a week in towns that naturally could support but one or two.

PROFESSIONAL DOINGS.

Sol Smith Russell will next season essay Bob Acres.

Henry P. Clarke has joined A Bunch of Keys for the rest of the season.

Warren Davis Lombard is recovering from an attack of bronchial pneumonia.

Harry F. Jordan, for two seasons manager of the new theatre at Taunton, Mass., has resigned as treasurer of the new Grand Opera House, Pittsburgh, and has permanently located in Chicago.

Emma Pollock, suffering from the grip, was out of the cast of Notoriety at Harrigan's last week, and her place was taken by Cora Marsh.

Among last week's victims of the grip was Eugene Fougere.

Frank McCormack, who has been with A Ride for Life, has signed as principal comedian with Starlight.

The next exhibition by the students of the Empire Theatre Dramatic School will take place on Thursday, Jan. 24, at the Empire Theatre. The following new plays will be presented: An Angel's Sin, by Alexander H. Laidlaw, Jr.; The Three Miss Biddles, by Alice Vates Grant and Edwin Star Belknap, and Philopona, by Edwin Star Belknap.

The fiftieth performance of Notoriety was given at Harrigan's Theatre on Saturday night.

Charles H. Hopper will open in The Vale of Avoca, a romantic comedy-drama by Leonard Grover and Clay M. Greene, at the Academy of Music, Washington, on Jan. 28. An excellent supporting company has been engaged by Charles E. Evans, who will manage the attraction. The company includes Annie Ward Tiffany, Florence Ashbrooke, Anna Haines, Rose Tiffany, Mme. de Grignon, Juliette de Grignon, Hugo Toland, Clarence Handysides, James S. Maffitt, Neil O'Brien, George Reynolds, and Paul Barnes.

Lorraine Dreux has joined Rose Coghlan's company.

The Village Postmaster, by Alice E. Ives and Jerome H. Eddy, which was to have followed The Brownies at the Fourteenth Street Theatre, will be produced at that theatre on Nov. 4 for a run. J. Wesley Rosenquest is half owner in the piece.

Edmund Gerson has engaged the celebrated Francioli and a complete ballet to appear next month in Hanlon's Superba at the Boston Theatre, and also Mlle. Paris and a complete corps de ballet for the entire season of the French Grand Opera in New Orleans.

The press praises Carrie Louis for the naturalness of her work in the Waite Comedy company (Western).

It is reported that Wallace P. Keffer and Fred. P. Schaeffer have abandoned the management of the Elmwood Opera House, South Framingham, Mass., and left town.

Arthur Letord announces that he and Rose Watson were married in Philadelphia on Aug. 21 last.

The Jane Coombs company, after a premeditated rest of seven days in order to rehearse new actors, will resume their tour this week at Marquette, Mich. H. M. Scott, agent of this company, says they have prospered since leaving New York last August.

Jack S. Sanford, formerly business manager for the Bostonians, has been appointed manager of the new Frothingham Theatre, Scranton, Pa.

Thomas McGuire, treasurer of the Fourteenth Street Theatre, was absent from his post last week, owing to an attack of the grip. He is now well again.

The work of tearing down the old armory building at Forty-fifth Street and Broadway, where Oscar Hammerstein is to build a new music hall and theatre, was begun last week.

Colonel Robert G. Ingersoll will lecture at the Fifth Avenue Theatre on Sunday evening on the subject, "Which Way?"

The Two Gentlemen of Verona will be revived by Augustin Daly this season. Miss Rehan will play Julia, and the strength of the company will be developed in the cast.

Richie Ling will sing the tenor roles with Lillian Russell for the rest of the season.

It is said that Myron B. Rice is negotiating with William Terriss and Jessie Milward for an American tour in melodrama.

Manager C. F. Tingay has engaged H. H. Whittier as agent for East Lynne for the rest of the season.

Colonel McKee, advance manager for Robert Downing, recently lost a valuable dog in Atlanta.

J. Charles Davis has been confined to his house over a week with a severe cold. He was able to get about a little last week.

Mrs. Anna Randall Diehl, the elocutionist, has begun the publication in this city of the *Fortnightly Shakespeare*, in the interest of the Fortnightly Shakespeare Club and other kindred organizations.

Rose Coghlan thinks of adding to her repertoire The Great Pearl Case, which is now running in London.

Last Memorial Day William Barry played The Rising Generation in the Auditorium Theatre, Bridgeport, Conn., and in response to a request from the manager, Mrs. Annie Belknap, agreed to play a return date, although no date for his reappearance was fixed. He subsequently arranged to play in the Park City Theatre on Jan. 15, and expected to play in the Auditorium on Jan. 28. This did not suit Mrs. Belknap, who at Norwalk, on Jan. 15, attached the box-office receipts, amounting to \$165, on a claim for \$400 against Mr. Barry. The case was heard in court on Jan. 16, and Judge Curtis decided in favor of Mr. Barry and ordered the return of the money secured on the attachment.

Lillian Stillman has returned to her home in Chicago, owing to the closing of Jolly Old Chums.

Dr. Robert Deshon and Maud Peters, daughter of Eliza and the late Charles Peters, were married last Wednesday at the Paulist Church by the Rev. George Deshon, C. S. P. The groom is a resident of Nicaragua. The bride was given away by her uncle, Charles Walcott, at whose residence, 348 West Twenty-third Street, an informal reception was held. The newly wedded pair left for Charleston to visit Fred. W. Peters, a brother of the bride. Mrs. Deshon was recently of Milton Nobles' company, but will retire from the stage.

Grace Hall, a sister of the Rev. Francis J. Hall of the Western Theological Seminary, who has for several years been studying for the stage in Chicago, has become a member of Augustin Daly's stock company.

Dave Seymour, of the Ivy Leaf company, was forced to retire from that company last week at Niblo's Garden by an attack of the grip, but has resumed work.

George H. Ricketts and wife (Martha Conway) have just closed a ten-weeks' engagement at St. Johns, N. F.

TELEGRAPHIC NEWS

CHICAGO.

The City Possessed by Spectacular and Burlesque Femininity—Hall's Chronicle.

[Special to The Mirror.]

CHICAGO, Jan. 21.

There are more chorus girls, and coryphæes, and skirt dancers, and English comics and soubrettes in this here town just now than you can shake a stick at, but if I had my choice I'd shake the stick at the English comedians and let it go at that. Big Steve Rohan, the "stage door policeman" of the force, has his hands full every night, and Charlie Rector's cooks are busy with fennel haddies à la Delmonico and lobster à la Freeberg. They call Steve Rohan the night editor of the Chop book now, but he doesn't make a bad thing like that. He is the officer who made little Ida Mullie very mad one night by saying "Move on, there, Shorty," when he saw her waiting at the stage door for a friend in the company.

All of the big spectacles and burlesques are drawing well. At the Columbia, 1892 is having large audiences, though the dramatic writers took a pretty hard crack at it. A long New York run is all right in one way, but in this case every farce-comedy soubrette and comedian stole a bit of 1892, and gave it to us right from the fire. The consequence was that when the real thing came along the specialties seemed stale. But the dramatic writers should have been cognizant of the thefts. As it is, 1892 is a bright and pleasing entertainment, and it is in for a prosperous run here.

Over at the Chicago Opera House, The Gaiety Girl is proving a potent attraction, and the English people are making many friends. There is a Miss Parlova in the company who is remarkably clever and pretty, and one comedian who is all right. We may have Cissie Fitzgerald with us before the engagement ends. I hope so, sincerely, as I do not know how I should get along if I didn't see the dear girl.

One of the Uncle Tommors at the Dizzies' told me in confidence the other day that he did not think John Drew was doing a good business at Hooley's and when I asked him why, he replied: "His advance agent is going around town without an overcoat"; whereupon I told him that Mr. Charles Dillingham was one of those up-to-date young men who would conceal rather than be out of the fashion and that while he had an overcoat in his trunk he preferred to keep warm by wearing a heavy case with his neck coat which creased half way between his collar and the thoroughfare.

Mr. Drew is doing well at Hooley's and I like his play immensely. Some of the critics have praised The Double Shop and others have damned it, but I enjoyed the performance. Drew is clever, as he always is, and Miss Ethel Barrymore is an excellent dream. There is a young woman who will be heard from. She is the most graceful and beautiful girl I have seen on the stage in some time and she has evidently inherited much of the talent of her lamented mother and her popular and handsome father. This goes, too, and, moreover, my wife thoroughly agrees with me.

One feature of the performance that pleased me greatly was the piano playing of Arthur Byron. He only needs more hair to be a Paderewski. When I praised his touch the other day he told me he could introduce me to men who had the touch down more finely than he.

Mr. Drew is here one more week, and then comes Oren Netherton, and the Baginore.

Hallen and Hart opened well in Later On at the Grand last night, and will be followed next week by Tim Murphy and Eugene Canfield in The Alimony Club. Next season Hallen takes out A Dark Horse, and Hart has A Gay Old Boy.

Charlie Dickson did fairly well in Incog. last week at the Schiller, and last evening an excellent performance of Oliver Twist was given there by Elita Proctor Otis, Frank Keenan, W. A. Masterson, Charles Barron, and Charles Coote. Next week, Camille D'Arville returns with her successful opera, Madeline.

At McVicker's The Black Crook is attracting large audiences. This is its last week, and next Sunday James A. Herne will return with Shore Acres, first produced here.

The Haymarket had an overflowing house with Sandow last evening, and The Derby Winner is underlined.

Manager Jacobs is here again, and his three houses continue to do well. At the Alhambra yesterday The Two Sisters had a good opening, and it will be followed by Von Yonnon. The Academy of Music offered James H. Wallack in The Bandit King with A Railroad Ticket underlined. Next week Mr. Wallack goes to the Clark Street Theatre, where Pawa Ticket 210 opened well yesterday.

The Lincoln offers Haulon's Fantasma this week, and the orphans are to be given a night of it during the engagement.

Up at Havlin's Florio West and The Dazzler had two good houses yesterday.

Sam T. Jack has returned from his Mexican tour and this week the London Music Hall Burlesquers are at his Madison Street Opera House, with the City Club company at the Empire. Manager Jack has disposed of his lease of the Empire to an English syndicate and it will be known as the United States Theatre, with continuous vaudeville shows.

Frank Hall has the London lord mayor's coach on the streets here and it attracts great attention. The continuous shows at his Casino and the performances at his Winter Circus are as profitable as ever.

The Chicago Marine Band, under the direction of T. P. Brooks, gave the first of a series of twice weekly concerts at Central Music Hall with signal success last Monday evening.

There are the usual good vaudeville shows at the Lyceum, Olympic, Gaiety and Park.

Max O'Rell and Dr. Parkhurst lecture at Central Music Hall this week, and at the Auditorium the regular Friday afternoon and Saturday evening Thomas concerts will be resumed.

One of my favorite friends, Miss Silence Vyse, is here with J. H. Wallack. George F. McCann, proprietor of a New York "song factory," sends me Lydia Dreams, soon to appear at Pastor's, also Honor Bright, of the English panto names, and Dottie Dimple, of the vaudeville stage. Amanda Moller, of Wang, comes from Sam H. Pease, who has also found Marie Jansen in the Spider and Fly chorus.

And yet we wonder at the increase of crime. Herbert Young and his manager, W. A. Little, have been reorganizing the company for A Cork Man here, and will soon go out with Mason and Young, Carlotta, and other good people.

So no more at present.

"BIPP" HALL.

PHILADELPHIA.

A Grand Opera Fiasco—Last Week's Amusement Record and the Openings.

[Special to The Mirror.]

PHILADELPHIA, Jan. 21.

Six hundred shivering mortals were kept chattering in the nipping air on Thursday night in front of the Academy, awaiting the opening of the doors. Rigolito was to have been the opera. Melba and Maurel the leading artists. Melba declared she would not appear, owing to sudden illness, and Maurel sent his trunk back to New York, and then announced that he could not sing because his costumes were not at hand. Thus ended the breach between the managers of grand opera and the patrons thereof in this city.

William H. Crane did not please as he usually does in The Pacific Mail at the Chestnut Street Opera House. Business was good all the week. De Wolf Hopper with Dr. Syntax began this evening. The house is entirely sold.

Charley's Aunt, opening its ninth week, has an excellent attendance. The run is one of the most noted in the history of the Chestnut Street Theatre.

Lillian Russell at the Broad began her annual engagement to a large attendance. The Grand Duchess is staged sumptuously, and the company includes Ada Dore, Suzanne Leonard, Digby Bell and Hubert Wilke.

Business Manager Edward P. Simpson, of the People's, is down with erysipelas caused by overwork. Kate Hall Bundy will appear with the Damroch Symphony Orchestra at the Academy on Wednesday evening.

The Empire has had a fair week with an indifferently appointed company, giving Duffy's Blunders. Bobby Gaylor in Sport McAlister has a fine audience this evening, and will have a good week, owing to his personal popularity in this city.

The critics are hammering the managers of the grand opera company at the Academy for slighting the

work of their productions. They say, and with good reason, that the operas are not given with the same luxurious ensemble which characterized their New York presentations. In fact, our Summer season of opera has always been more complete in detail, more competent in cast, and more reasonable in price of admission.

Hardt of Money at the Standard introduced a new artist, Jessie Mae Hall, in the leads. She made a decided hit. The company is also in every way capable, and the comedy-drama itself one of the best seen this season. Business has been excellent, and Managers Hirschler and Watt are delighted with the receipts. Little Trixie follows with a strong company and a large attendance.

Harry Jones has been appointed advertising agent of the National. W. D. Saphir, leading man of the German Volunteer company, is ill in Reading, Pa. His company disbanded on Jan. 12, and business manager Samuel Ellis returned with the people to this city.

Donnelly and Girard brought rain with The Rain-makers. Great business was the rule. The comedy has been so changed for the better that it is no wonder the attraction went with force and drew well. The Rising Generation, with the perennial Billy Barry, follows. The advance sale is large for the first four nights.

Gilmore's Auditorium was a magnet for lovers of the curious all week. The attendance was heavy, and the performance of unusual merit. All the old favorites, Sam Bernard, Lizzie Raymond, O'Brien and Havel, were warmly greeted. This week Albini's Empire Entertainers have an inning, and open to a large attendance.

Joseph Quaid, business manager of George Leacock's Faust company, with James J. Cassidy, was in the city last week.

The National had another great week with Blue Jeans. The cast was one of the best ever seen here, and the scenery was effective. On the Bowery, with Steve Brodie, will have the current week. The house is large to-night.

Frank Beresford, manager of Blacklisted, has booked an early date at the Standard.

William Davidge, the comedian, husband of Maggie Harrold, of the Grand Avenue Theatre, is in the city.

The Knickerbockers should have closed the week at the Park instead of opening it. Robin Hood is a favorite. The week was good but not what it would have been with a reversal of the programme. Marie Burroughs in The Profligate began her engagement to-night to a large house.

Comstock's Minstrels at the Grand Opera House played to the largest business ever known in the history of the house, except the second season. Hundreds could not find seating room the opening night. The entertainment is one of the best of clean-cut minstrel performances. Kate Claxton in The Two Orphans follows.

The cast of The Trolley System at the People's is stronger than the first one. Attendance was very good all week, and Darkie Russia, which follows, promises a week of equal business.

Creston Clarke's engagement at the Grand Avenue continues, and The Planter's Wife is at Forepaugh's.

EDWIN RUSHMAN.

BOSTON.

To Nemesis Rechristened—Joseph Haworth Returns as a Star—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Jan. 21.

With six important changes, to say nothing of the minor attractions, Boston theatregoers had a busy night of it.

To the Hollis Street Rose Coghlan brought a novelty in the shape of The Princess Waloof, a new play, as To Nemesis. Miss Coghlan's company now includes John T. Sullivan, Henry Jewett, Cecil M. Yorke, Brenton Thorpe, Franklin Roberts, J. W. Shannon, Beatrice Moreland, Eleanor Lane, Ida Von Trautman, and Katie Russell. Miss Coghlan will not depend entirely upon her new play, but will also give Diplomacy and Forget-Me-Not.

Joseph Haworth left Boston as Hamlet last Spring, being then the leading man of our stock company. To-night he returned in the same part, but as a star and at the head of his own company. The Castle Square was the scene of his return before an audience that was as large as it was enthusiastic. Among those present was Governor Greenhalge. Mr. Haworth's impersonation of Hamlet has gained in case since last seen here, and it is a scholarly presentation, thoroughly interesting. Grace Atwell, another Boston favorite, was the Ophelia, and Estelle Sylvane, the Boston dressmaker who became actress and then millionaire's bride, played the queen. Mr. Haworth will make his first appearance as Richelieu on Friday.

The Passing Show is at the Columbia and, judging from the crowded house to-night, it might profitably linger here for weeks.

Ward and Vokes, two of the most popular vaudeville performers to do turns in Boston, opened at the Grand Opera House with a more elaborate production, A Run on the Bank, which gives them a chance to show how capable they are at affording a whole evening's entertainment. The house had about the biggest advance sale of the season, showing how popular these clever entertainers are. With Maggie and Eleanor Daly at the Columbia and their sister, Lucy, further down Washington Street, it made quite a Lucy night for Boston.

Rush City opened a week's engagement at the Boston, where the great stage is specially adapted to showing to effect the cyclone scene of the play. The company includes Adelaide Randall, ever a favorite opera singer here, Merri Osborne, Marion Chester, a graduate from the Bijou Opera company, and, of course, Matthews and Balge. Wilson Barrett follows for a month's engagement.

Lewis Morrison's Faust production has been given here time and again, but it is always welcome. To-night he opened a week's stay at the Castle Square before a very large audience.

Westward Ho! is continuing to do well at the Museum; in fact, business increases rather than diminishes as the run proceeds, and this, the fourth week bids fair to be better even than the first when the piece was a novelty. With Harry, another Boston favorite, was the par excellence, and Fannie Johnston, Annie Sutherland, and Annie Lewis form a trio that one rarely sees surpassed. No limit to the run has yet been fixed.

While The Flams can never be the popular success that A Parlor Match was, it will be the source of a neat income to William F. Hoey. Business has continued very good at the Tremont. With Mr. Hoey, John C. Rice, Cherrie Simpson, and the Merricks Sisters, the performance moves along with the rapidity of a toboggan slide.

The other attractions in Boston to-night were: Keith's New Theatre, Amelia Glover always a Boston favorite, Adele Purvis Ours, Lillie May Cimer, and others, making up about the strongest specialty bill in the history of the house; Lyceum, Hynd's Comedians; Palace, Rice and Barton's Rose Hill company; Howard Adventure, Lilyday company; and Grand Museum, Ida Russell in Meg's Money.

The fact that F. C. Whitney gave the Louise Beaudet Opera company two weeks' notice did not have the effect that might have been expected. On the contrary, Louise Beaudet and the members of the company who had so pluckily stood by her during the rehearsals of The Dragon's Daughter, played out last week at the Castle Square, and were well rewarded, for the business increased constantly, and at the last performances many were turned away, for the entire house was sold out. The Dragon's Daughter has proved an unquestioned success from a musical point of view. Those old-timers who said that the book was the old one used by Soldene with a few changes, prove to have a treacherous memory. Jennie Reifarth was here with Soldene years ago, and she assured me that Mr. Norcross' version was an entirely new one. Rose Stella, who was also in the Soldene cast, is living in Boston, and she confirmed Miss Reifarth in this. Miss Beaudet proves the life of the piece. She tells me that she has placed her complaints against Mr. Whitney in the hands of ex-Judge Dittenhofer, and that as she had a contract with her ex-manager for thirty weeks, she has no intention of accepting half what was owed her in back salary, a third down and the balance in a year.

Philip Hale comments upon the title The Birth of Venus, and remarks, "What a chance for Sybil Sanderson!" Those who have seen the prima donna's photographs assent.

The Boston Sunday Journal has inaugurated a series of living pictures in half tone with the leading actors who come to Boston as models. The first will be "Napoleon and his Son" by Steuben, with Joseph Buchanan a d'Oliver Smith as the two characters.

It is said that the tour of George W. Wilson in The Gaynor will not be resumed. Arthur Falkland Buchanan, who has been a member of the company, has returned to New York.

John B. Mason and Marion Manola will have their old cast in Friend Fritz with one exception. The tour, which begins at Worcester on Jan. 26, will be under the direction of Charles F. Atkinson, with Napier Lothian, Jr., as his representative and Charles E. Cook in advance. Lowell Mason will have nothing to do with the new season.

John J. Brahm goes to the Madison Square Theatre next season as musical director. Fannie Johnston, who has made such a success at the Museum, will also go from that house to the management of Hoyt and McKee.

Timothy Cronin was seriously but not fatally hurt by a collision of electric cars here on Sunday.

John C. Rice has been engaged by Rich and Harris for next season.

Virginia Harned in Tribby may be seen in Boston before the New York production of the piece, but that matter has not been settled.

George E. Mansfield, of the Grand Opera House, who has been seriously ill, has recovered and is again at his theatre.

Kendall Weston has rechristened his Amateur Stock Dramatic company the Kendall Weston stock company, and to-night it appeared in Arabian Nights at Belmont.

Prices have gone up for the grand opera season in the Mechanics' Building beginning Feb. 25.

Captain Paul begins his New England tour at Leominster on Feb. 2.

The box reception parties at the Castle Square are the society fad just at present. The boxes are so constructed that three may be thrown into one, which is just the thing for large parties.

Edward E. Rice has an option on Excelsior, Jr., which the Cadets will produce March 25.

Mayor Curtis' first veto was one to the order permitting Eugene Tompkins to stretch a banner across Washington Street for advertising purposes.

Congressman L. D. Appleby, of Hudson, gave his employees a day off, and they took a complimentary trip to Boston and witnessed the performance of Shore Acres at the Boston.

Julia Marlowe Taber and her husband were the guests of the College Club at a reception at the Bellevue last week.

Suzanne Adams, the new prima donna at the Grand Opera, Paris, is a Cambridge girl, Susan Adams, daughter of the late Gedyne Adams. Most of her life has been spent abroad.

What? What? Sterling Eliot is going to have a bill introduced into the Legislature prohibiting high hats in the audience by a fine not exceeding \$10.

Granier Harrington, of the Actors' Protective Union, will go on the road in a few weeks to organize local unions.

Asbury Temple, of Waltham, may be turned into a theatre-hotel if the society owning it is unable to pay its debts.

Gwendolen Sandham, daughter of Henry Sandham, is said to be studying for the stage.

William F. Timmins made his debut as Rudolph in Lech, at Union Hall, by Rachel Nash and Miriam O'Leary Collins were in the cast. JAN. B. BENTON.

CINCINNATI.

E. H. Sothern, Verona Jarbeau, and Thomas Q. Seabrooke—Companies Closed Season.

[Special to The Mirror.]

CINCINNATI, Jan. 21.

E. H. Sothern is always a great favorite in Cincinnati. He opened his annual engagement at the Grand to-night in The Way to Win a Woman. The Highest Bidder, Captain Lettarrhair, Lord Clumley, and The Master of Woodbarrow will be given later. Next, John Drew.

The Seabrooke Comic Opera company are presenting The Grand Vizier at the Walnut. This opera presents Seabrooke in a new version of O'Grady. Next, James O'Neill.

The Fountain has the Jarbeau Comedy company in Starlight, and is doing well. McNulty's Visit is the succeeding attraction.

In the Tenderloin is at Havlin's. Fred Bryton did not appear with the company yesterday, as he was taken ill with the grip at Indianapolis. Dockstader's Minstrel follows.

Billy Plimmer brought his vaudeville combination to the People's for the week beginning yesterday. Next, Irwin Brothers.

Heuck's presented On the Mississippi last night to its patrons. It is given by the same company that played at the Grand during Thanksgiving week. The Hustler comes next week.

The Flag of Truce is getting its full share of business at Robinson's.

Joseph Weber, of Weber and Field, was ill last week and unable to appear until Saturday.

Gus Williams and his company, in the New April Fool, closed their season at the conclusion of their engagement at Havlin's last Saturday. The outlook was not such as to warrant a continuance of their season. Mr. Williams is to appear at Tony Pastor's in New York this week.

Atkinson's company in Peck's Bad Boy also closed its season last Saturday. Their business had been very poor for a long time.

Colonel Hopkins, of St. Louis, was in the city last week desirous of leasing a theatre here, but met with no success.

Phin Nares and Laura Lee will be in Larry Reist's new company.

The Elks will have a benefit the middle of February.

WILLIAM SAMSON.

WASHINGTON.

Crane to Produce His Wife's Father—Current Attractions—Benefit Performances.

[Special to The Mirror.]

WASHINGTON, Jan. 21.

W. H. Crane is at the New National this week presenting The Merry Wives of Windsor. The Senator, by request, and on Saturday night a first production of a new comedy by Martha Morton entitled His Wife's Father. His opening to-night as Falstaff drew a big admiring audience.

There is an interesting nautical melodrama, strong in incident and plot, attracted an excellent attendance to the Grand Opera House. Al. S. Lipman achieved popularity in the title role. Mrs. Langtry's engagement was a pecuniary and fashionable success. Otis Skinner in a week of repertoire follows.

There was a large attendance at the Academy of Music to welcome Peter F. Dailey on his opening in A Country Sport. May Irwin, John G. Sparks, Andrew Mack, Ada Lewis, and Mamie Gilroy shared honors. Charles H. Hopper in the new play, Vale of Avoca, a first production, follows.

The opening of The Burglar to-night, with Eugene Moore and Anna Boyle in the leads, completely filled Butler's Bijou Theatre. Last week's attraction, True Irish Hearts, with Edward W. Rowland as the Celtic hero in place of Dan McCarthy, closed a good week. James B. Mackie follows in The Side Show.

South Before the War is at the Lyceum. Gus Hill's World of Novelties next.

Albough's Grand Opera House will be known in the future as the Grand Opera House. Edward H. Allen is sole manager and director.

Among those who appeared at the big charity concert at Metzerott's Hall, Saturday, when a ten hour continuous performance was given for the benefit of the poor, were members of the Sowing the Wind company, True Irish Hearts company, and Irwin Brothers' Specialty company. Mrs. Langtry gave a recitation. A large sum was realized.

Butler's Bijou Theatre was open Sunday night, the occasion being a concert and entertainment given by the True Irish Hearts company in aid of the relief fund of the Emmett Guards. JOHN T. WARDE.

ST. LOUIS.

Old Glory at the Hagan, Vaudeville Attractions, Hagenbeck's at the Olympic—Gossip.

[Special to The Mirror.]

ST. LOUIS, Jan. 21.

Old Glory began an engagement at the Hagan yesterday, opening to two big audiences.

Hagenbeck's Animal Show began a week's engagement at the Olympic Theatre last night.

Hopkins' Pope's Theatre was picked from the time the doors opened yesterday until they closed. New and strong novelties were numbered among the specialties, and the sensational drama, Sentenced to Death, was given in a capable manner by the dramatic company, with Miss Morse and Messrs. Williams and Mackley in the leading roles.

Bob Fitzsimmons and his specialty company commenced an engagement at Havlin's Theatre yesterday.

The New French Folly company is at the Standard Theatre this week with some strong specialties.

John Havlin, the prominent Cincinnati manager, spent several days in the city last week. He is said to be negotiating with Colonel Hopkins, of Pope's, to include Havlin's Theatre in Cincinnati in a circuit of "continuous" theatres. Colonel Hopkins left for Chicago last night.

Will Jones, manager of Havlin's Theatre, is to take the first benefit of the season on Feb. 4.

W. C. HOWLAND.

CLEVELAND.

The Bostonians Crowd the Euclid—Primrose and West at the Lyceum—Other Bills.

[Special to The Mirror.]

CLEVELAND, Jan. 21.

The Euclid Avenue Opera House was packed by the most fashionable audience of the season to greet the Bostonians, who have not been seen here for years. Prince Ananias was the opera presented, and was well received. It will hold the boards for five more performances. Robin Hood and Maid of Plymouth will be produced during the week's engagement. The advance sale is the largest thus far this season. Next week, Marie Burroughs.

Primrose and West's Minstrels pleased a large audience at the Lyceum Theatre, where they opened a week's engagement to-night. Their street parade is a great feature. Sandow in next week's attraction.

Irwin Brothers, who are great favorites with the patrons of the Star Theatre, had big houses both afternoon and evening. Next week, C. W. Williams' Comedians.

H. R. Jacobs' Theatre has The Still Alarm for its attraction this week.

WILLIAM CRASTON.

PITTSBURG.

Shenandoah, Power of the Press, and Madeline Entertains Pittsburghers—Gossip.

[Special to The Mirror.]

PITTSBURG, Jan. 21.

Power of the Press opened at the Bijou to-night to a large audience. The Ensign follows.

At the New Grand Opera House Shenandoah, with its wealth of scenic attractions, crowded Manager Davis' house to the rails. Next week, The New Black Crook.

Camille D'Arville returned to the Alvin to-night, producing Madeline or the Magic Kiss. Felix Morris follows.

A Trip to Chinatown was the attraction at the Duquesne. Next week, Francis Wilson in The Devil's Deputy.

At the Academy of Music May Howard's Burlesque company gave an entertaining vaudeville performance. Harry Morris, German comedian, joined May Howard's company here.

Joseph Briel, of this city, gave a partial rendition of his new comic opera, The Tammany Sachem, before various members of the Bostonians company during the week with a view to a production of the opera next season. E. J. DONNELLY.

OBITUARY.

Thomas R. Deverell, bandmaster, was asphyxiated by illuminating gas in his room, 627 Fulton Street, Brooklyn, recently. The deceased, who was aged sixty-five, was born in Rathfriland, Ireland. He early joined a military band, and became a bandmaster of a regiment in the English army. He came to this country about forty years ago, and was made bandmaster of the old flagship Independence. He served as a musician during the war. Years ago he played a flute in the band with Hooley's Minstrels. For years he furnished music in Prospect Park, Brooklyn, and as a musical contractor he was noted. The deceased was married three times. He was a member of many fraternal and musical orders.

W. C. Hall, father of Jessie Mae Hall, leading lady of A Barrel of Money company, died of paralysis in St. Louis Jan. 14, aged sixty-three years. The telegram announcing the sad fact came during the performance at Philadelphia on Monday night, but was wisely withheld from Miss Hall until the fall of the final curtain.

Octave Bouscarel died on Dec. 7 in St. Louis. He was a friend of the profession, a bright lawyer, and a talented man. He was the author of A Race for a Wife, So Weathercock, and other pieces, and husband of George Conalline, a singer and actress. The cause of death was consumption.

Mme. Angeliqne Ravel, the only survivor of the famous Ravel family of pantomimists, died last Sunday at the residence of her son-in-law, Mart W. Hanley, of Harrigan's Theatre.

THE DERBY WINNER IN THE EAST.

The Derby Winner, which has been playing in the West all Winter, will be seen at the Columbus Theatre in this city on Feb. 4. This date will mark the commencement of the play's Eastern tour. It will be at the Haymarket Theatre, Chicago, during the week of Jan. 27, and will come thence direct to New York. The play is specially fitted with scenery, and the company includes Arthur Dunn, Max Muller, Frank Dayton, Porter J. White, Louis B. Hall, V. Minnelli, W. Eldridge, Olga Verue, Viola Arthur, Mina Genell, Jessa Hatfield, and Jennie Eldridge. The outfit includes seven race horses, among whom is Freeland.

"THEATRICAL CELEBRITIES."

Harry F. Jordan, for the past two seasons lessee of the new theatre at Taunton, Mass., and for five previous seasons treasurer of the Jollis Street Theatre, Boston, has recently resigned as treasurer of the new Grand Opera House, Pittsburgh, in order to devote his attention to the publication of his "Theatrical Celebrities," full particulars of which appear in an advertisement on another page. This series of pictures is novel, attractive and interesting, and should command a good sale among the profession as well as outside of it. Theatre managers can find no more appropriate pictures for the adornment of their lobbies, and the souvenir-hunter will no doubt seize the photographs as fast as they appear.

AS YOU LIKE IT.



HAT was rather a pathetic incident which took place last Saturday week on the steamer *City of Lowell*, bound from New York to Worcester. A well-known operatic organization, which was booked to appear at Worcester the following Monday evening was on board, and the bracing air of the Sound put a keen edge on the appetites of all the members of the company including the manager himself. The latter, happily, had the means wherewith to satisfy his stomach and straightway ordered a \$2 dinner, and most of the actors also managed to raise enough to command a square meal. But the ten unfortunate women of the chorus were entirely unprovided for, and after having tightened their respective belts and suffered in silence for some time, they went in a body to the manager and asked for food. The manager, disturbed in the midst of his \$2 banquet, waxed wrath, but on the ballet girls showing fight and threatening not to sing on the Monday night, he capitulated and produced a \$5 bill, which was divided among the ten ravenously hungry women.

Paul Potter has completed his dramatization of "Tribby," and handed the MS. to A. M. Palmer. Theatrical folk are taking an interest in the dramatization of the now famous story, and also are speculating as to whether the play will prove as big a pecuniary success as the book. I have not read du Maurier's novel, and so do not know how well it lends itself to stage purposes, but the experience with dramatizations of other popular stories, such as "Called Back," "Robert Elsmere," "Colonel Carter of Cartersville," etc., etc., has not been encouraging. Still, there is no knowing what a skilful adaptor like Mr. Potter may have made of the book, and Mr. Palmer is certainly entitled to a success.

I have received the following letter:

DEAR TOUCHSTONE.—In a recent issue of THE MIRROR you say that American managers like A. M. Palmer, Charles Frohman, and Daniel Frohman, et al., are always willing and even eager to examine the work of native playwrights. To prove to you that this is not always the case, and how indifferent American managers really are to American work, I will give you two instances that have come under my personal observation.

An American author, not unknown to fame, called on one of our American managers with the manuscript of an American play. He was told that it would be read, and to come for an answer shortly. He did call and kept a-calling until his patience was exhausted when, at the end of six months, he excitedly demanded the return of his MS. A search was instituted, shelves were rummaged, closets explored, desks invaded, and when it was thought that hope and manuscript were both lost, the coveted play was found under the typewriter's feet, where it had been doing service as a foot-stool.

Shortly after this incident, a lady and her daughter called on this same manager, and chairs were scarce in his office. The sofa was filled with manuscripts of plays, and the daughter started to push some of them aside to make a seat for herself. "Never mind," said the manager, "you can sit on them; they are American plays, and there's not enough fire in any of them to burn you."

If this is the spirit in which our managers regard native work, it is not surprising that so few American plays are produced.

Yours truly,
AN AMERICAN DRAMATIST.

George Francis Train, who admits now that he was born a hundred years too soon, informs me that he is hard at work writing a "jail-bird play" and that if he cannot find an American manager with sense enough to recognize the merits of his piece he will produce it himself. Meantime, Citizen Train has dropped into poetry on the subject of his dramatic efforts and sings as follows:

In Fifteen Jails, sans Shaving Head,
Or Stripping Clothes, my Convict Play
Of course will "Scoop" the Stage Today.
In Painting Hades, Double Red!
Now Shakespeare, and The Old Time Plays,
Of Marlowe—Cilber—Sheridan,
Bulwer—Scribe—Tom—Taylor,—and Clan
Of Dumas—Hugo—Bancroft,
Are "Side Tracked" by the "Vaudeville—Show."
"Living Pictures," (Woman and Man)
Why not have Convicts, on the Stage,
"Jail Birds," to represent the Age,
"Secession—Morgan—Ku—Klux—Klan"
Special Actors already Act
As "Safe-Crackers," in "Burglar's Play"
Real Burglars, Convicts of Days,
Real Powder, "Jimmies," in fact,
Explosion—Murder—and Safe Cracked!
"Prize Fighters," too, with Sullivan,
Corbett (Representing Prize Ring)
Why not have Gallows, (and Sing Sing.)
Now Fitzsimmons kills Jordan?
We also had Real "William Tell."
Who missing Apple, killed his Friend,
At Ringing of the Prompter's Bell
No Gallows Exhibit, at end!
I remember "Robert Macaire"
Who Sneak Thied'd, before Audience,
From Head to Foot, upon Stage there,
Watch—Purse—Clothes, leaving Stranger bare!
Now why not have an Entire Jail,
From Warden, to the Murderer,
Stock Company (Jail Character).
"Lewoo Committee—Parkhurst—Trail"
"Pantatas—Bosses—Sugar Scamps,"
"Floor Walkers, Spotters (Up-to-Date),"
All Criminals on Police Slate,
Morphine—Rapists—Covey Tramps,
"Congressional—Breckinridge—Rakes,"
Vanderbilts—Draytons—Deacons—Astors,
Four Hundred Set (No Play House Fakes),
But "Divorce Court—Iconoclasts!"
These "Living Pictures" would bring Gold,
To Box Office (Life Bought and Sold),
Discounting Alcock's Porous Plasters!

Julia Marlowe's present contract with Messrs. Falk and Stinson will expire some time in May, and it is stated on pretty good authority that the actress will be managed next season by Henry E. Abbey, and that Mr. Abbey is already arranging to have her appear next season in London. Now that Miss Marlowe is a paying star, she not unnaturally feels a desire to keep as much of each season's harvest to herself as possible, although that actress would doubtless be the first to acknowledge that but for the patience and courage of her early backers, who believed in her most when the public turned its back, she would not be, to-day, the successful star that she is. However, there is no sentiment in business, and if Miss Marlowe does not require capital at the present time, no one can expect her to seek it. But she does want a manager and a good one and it is an open question if she does wisely in permitting Mr. Stinson to retire. It is sometimes a mistake to think because a manager has a big name that it will favorably affect either the receipts or the status of the star, for, as a rule, the bigger the manager the worse the star is managed. It is a notorious fact that some of our so-called international managers who are naturally too busy to look after their numerous attractions themselves, hire a cheap class of men to do the work, and the work is wretchedly done. One manager of this description paid one of his chief employees—a man of considerable intelligence, who held the joint position of man-

ager, privy councillor and secretary, only \$20 a week for a number of years. Good services in such circumstances are impossible. Mr. Stinson is a manager of wide experience and of great shrewdness, a man universally liked and respected, and far superior as a manager to many others who contrive by dubious methods to secure reputations that are only built on sand.

Oscar Wilde believes firmly in his own genius. Of his recent play, *An Ideal Husband*, which all the London papers say is very bad, he is reported to have said: "There's nothing in it; but it is good—very good." Discovered some time ago making cuts and alterations in *A Woman of No Importance*, he exclaimed: "Who am I, that I should mutilate a masterpiece?" and, later, he described himself as a soul revolving in a cycle of masterpieces. When asked why he did not work in collaboration, he explained, "My soul revolves in a cycle of masterpieces, but this is not a cycle made for two."

It appears that Antoine's Theatre Libre, in Paris, is not a thing of the past, after all. The actor manager has written an indignant letter to the Parisian papers declaring that he has no intention of discontinuing or of disbanding. He is now touring in Germany and will resume in Paris on his return.

TOUCHSTONE.

SAID TO THE MIRROR.

JOHN A. STEVENS: "Yes, I am able to get about a little now, but it was a close call, and I still feel very weak. I am having a lot of trouble, too, just now with my play, *The Mineland Mystery*. A well-known manager agreed to produce it in New York early this Spring and now, after all my arrangements are made, he informs me that he can't interrupt the run of another piece. So I have about made up my mind to produce the piece on the road when I go out with *The New Unknown*—probably at Portland. I expect to start about March 1. I am having new printing made, and shall soon set to work to organize the company."

WRIGHT HUNTINGTON: "The closing of My Partner is a matter of sincere regret to every member of the company, aside from the discontinuance of the play, as it brings the severance of a company whose relations to the star, Louis Aldrich, and to each other, have been of the most cordial and companionable kind. It is really a separation of actors who have come to regard each other as dear friends."

CAMP AND PELTON (managers of the Grand Opera House, Louisville, Ky.): "The business manager of The Burglar company, on being asked to 'O. K.' the express and other bills before he left town, so the treasurer of our theatre could pay the same out of the Monday night receipts, declined to do so. And pulling a roll of money out of his pocket, he paid the bills then and there! As a result, we are suffering from heart trouble, and are wondering if this is a new wrinkle of the advance brigade!"

MINNIE SELIGMAN: "Kindly deny that I am contemplating an immediate trip to London. Of course, I should like to play in the British metropolis very much, but, at present, I have no plans for so doing. I have a new play, adapted from the German, which I think is very strong and which I may produce in New York some time this Spring."

AUGUSTUS PIROU: "I am entirely satisfied with the reception Madame Sans Gêne has received in New York. The receipts have gone up steadily, and last Thursday they gave a leap of \$400. Few plays, produced in my experience as a manager, have received such peans of praise from the critics. All my other attractions are doing well. Robert Mantell is so prosperous in the South that I have decided to postpone the production of his new play until next season."

LEWIS MORRISON: "I have been spending all my leisure moments studying Hamlet with a view to playing the melancholy Dane next season, but as there seems to be no end to the popularity of Faust, I have abandoned all idea of producing Shakespeare's tragedy."

ED. HURST: "The Kimball Opera company's business has been surprisingly good, notwithstanding the general depression. Mrs. Kimball's reputation as an organizer and manager has been fully sustained this season, and Corinne is winning new laurels everywhere."

CURTIS DUNHAM: "Our Chicago School of Acting in the Schiller Theatre Building is highly successful. Mr. and Mrs. Hart Conway have as many pupils as they are able to teach. The school's prosperity is evidence of the fact that there is as good a field for a first-class dramatic academy in Chicago as in New York."

JOSEPH GARLAND: "I have recently been elevated to the position of business manager of Primrose and West's Minstrels, having been connected with that organization as treasurer, stage manager, etc., for the past six years. Joseph P. Harris has replaced John W. Vogel as advance agent, and Bert Davis, who joined us in Chicago, is our press representative."

ARTHUR LAWIS: "I have arranged to produce a new play by William C. Hudson entitled *Scalld Lips*. It is very strong, interesting, and fascinating, and in my opinion the best drama of his kind since *Jim the Penman*."

ARREST OF A GERRY AGENT.

President Van Cott and Charles H. Gensinger, of the Manhattan Athletic Club, were complainants last Thursday in the Yorkville Police Court against Agent Edward V. Gormley, of the Gerry Society. Mr. Gensinger alleged that Gormley tried to force himself into the club house, and acted in such a disorderly manner that he had him locked up.

It seems that a complaint had been made to the Gerry Society that four girls, the Goldsmith Sisters, who are under sixteen, were appearing at the vaudeville performance that is given at the club every night. They hold a license for private performances under which the club-house theatre performance is classed. Gormley was discharged by Justice Ryan.

ENGLISH ACTORS ARRIVE.

Twenty-seven members of Beerbohm Tree's company arrived last Saturday from England. They include Henry Neville, Edmund Maurice, C. M. Hallard, Nutcombe Gould, Charles Allan, Holman Clark and Herbert Ross, and Lilly Hanbury, Hilda Hanbury, Una Cockerell, Frances Ivor and Emily Cross. Mr. and Mrs. Tree will arrive on the *Majestic* to-morrow (Wednesday).

DEATH OF WILLIAM H. DALY.

William H. Daly, the veteran stage manager, died of Bright's disease at the Presbyterian Hospital, Philadelphia, last Sunday night. He will be buried by the Actors' Fund.

REFLECTIONS.

Tony Denier may appear at the Bordeaux Exposition next May.

The Prodigal Daughter will close season, it is said, in three weeks.

Mrs. W. G. Jones is laid up with pneumonia, and has retired from the Shaft No. 2 company in consequence.

Maxime Tavar and Forbes Gerry have joined the Old Jed Prouts company.

Gerald Griffin has returned from the Trip to Chinatown company, No. 2.

Trota, the serio-comic, will begin a two-weeks' engagement at the Howard Athenaeum, Boston, on Jan. 25.

George Beane is laid up with gastritis. He has been unable to appear in *The Milk White Flag* since the 15th inst.

Fred. Lott retired from The New Boy company at Walla Walla, Washington Territory, and his place has been taken by Homer Granville. It is said that the management now finds Mr. Lott too short for the part, although he has played it for fourteen weeks.

Manager Ziegfried writes that Sandow and the Trocadero Vaudeville played to \$1,200 at the Grand Opera House, Peoria, Ill., last Friday evening.

Hugh J. Ward retired from the Hoss and Hoss company on the 15th inst.

Hattie Russell has rejoined Rose Coghlan's company for a few weeks.

Ada St. Clair has been engaged for the Miller Opera company.

Della Fox, while passing through Detroit last Saturday week, was taken seriously ill with inflammation of the larynx. She was unable to appear in Toledo where the company opened the following Monday evening, but appeared there on Tuesday.

The Pete Baker company, after a short rest, reopened on Jan. 14 at Butler, Ind., and are playing South. John C. Robisch, T. B. Alexander, and Lizzie Wilson are new members of the company.

Alice Seton sailed last week for Europe on the *Paris*. Her stay abroad is indefinite.

The thirty-second annual benefit of the New York Lodge No. 1, B. P. O. Elks, took place last Sunday night at the Herald Square Theatre. The receipts were \$1,200.

Louis D. Collins, proprietor of the Music Hall at Geneva, N. Y., is in town for a few days.

John McGhie has been engaged as musical director for the Manola-Mason company.

Charles Plunkett has received a telegram from Jack Mason offering him the part of the Rabbi David in *L'Ami Fritz*, in which the Mason-Manola company will be seen again on Monday next. Mr. Plunkett, owing to his engagement with Mr. Pitou in *Madame Sans Gêne*, was obliged to decline the offer. Marion Manola is, happily, completely restored to health, and arrangements are being made for an extensive tour.

Laura Burt has declined Jacob Litt's offer to continue as Madge in the No. 1 In Old Kentucky for next season. The only performances missed by her during two seasons were the four after being thrown from the horse at the American Theatre in this city. Miss Burt is at the head of the company which recently played ten weeks at the Boston Theatre to the full capacity of that house.

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Arrows, shields, helmets, armbands, etc., with and without jewels.

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CORRESPONDENCE.

(CONTINUED FROM PAGE 6.)

He was, but has just closed with the Bijou management and will remain in town as the advertising agent at the same house. Joe O. Zieff, the press representative of the same house, is being congratulated upon his election to an important position in the Knights of Pythias Order.

PLAINFIELD.—MUSIC HALL (I. C. Varian, manager): Minnie Lester in Little Jack Sheppard to S. R. O. 12; matinee and evening performance, over 3,000 paid admissions, and exceeding the large house the same co. played to here last season. The week's business was excellent. Miss Lester plays the title role. Jack Sheppard, a recent engagement has been secured for March 25-30. **ITEM:** The new management of Music Hall are highly pleased with the support the public is extending them, and feel confident of a successful season.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Shore Acres 12; S. R. O.; largest house of the season. Work and Wages 14; fair business. U. T. C. 18; Julia Marlowe 21-25.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Louis Aldrich in his ever-popular play, My Partner, drew a large and enthusiastic audience. Down in Dixie 14; the story is well brought out. John Kernell, the star of McFadden's Elopement, which was given 15, created raves of laughter. There was a great house. A good-sized audience witnessed Shore Acres 16.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): The Lost Paradise 10-12; good business. Down in Dixie 17-19. **GERMANIA THEATRE** (T. P. Phillips, manager): Metropolitan Novelty and Vaudeville co. 14-19; very good business.

ELIZABETH.—LYCUM THEATRE (A. H. Simonds, manager): Shore Acres 10; large and enthusiastic audience. Minnie Lester opened to a packed house 14, and the indications are for a successful week. W. H. Powers in The Ivy Leaf 22; The Lost Paradise 23; Hot Tamales 31. **DRAKE OPERA HOUSE** (William McD. Drake, manager): The Still Alarm 17; advance sale large. James R. Mackie 21; A Texas Steer 22; Robert Gaylor 24; Kitty Rhoades Feb. 4-9.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Original Georgia Minstrels to good business 11. A. V. Pearson's Police Patrol pleased a fair house 16; unfavorable weather.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Mills, manager): Johnstone Bennett, Maude O'Dell, and Elaine Eilson formed the trio that headed the clever co. which played The Amazons 9. Frank Karrington and Joseph Ransome, formerly of this city, played Monte Cristo 10 and Led Astray 11, repeating Monte Cristo 12. Oliver Twist was the attraction 14, 15. Elita Proctor Olin headed the cast, which included Frank J. Keenan, Charles Barron, and Charles Coote. Owing to illness, William A. Mestayer was unable to appear, and his Bumble was greatly missed. The performance was clever, and the production well staged. Boxing and sparring contest 16. Marie Burroughs in The Profligate 17-19. Olga Netherstone 21, 22. Old Jed Protry 23. The Girl I Left Behind Me 24-26. **HARMANSON BLECKER HALL** (C. H. Smith, manager): A Cracker Jack amused large audiences 11-13. De Wolf Hopper and his large co. sang Dr. Syntax before an audience of 2,000, 15. Dan McCarthy returns 24-26. Robert Hilliard in The Nominer 29, 30. Boston Festival Orchestra Concert 30; Blue Jeans Feb. 4; Passing Show 25; Sewing the Wind 26; Darkest Russia 28-March 2; Spider and Fly 18, 19; Sousa's Band 20. **GAITY THEATRE** (Thomas Barry, manager): Lily Clay's co. returned 14, and opened a week's engagement to S. R. O. London Gaiety Girls 21-25.

ROCHESTER.—LYCUM THEATRE (A. E. Well, manager): De Wolf Hopper in Dr. Syntax attracted large and fashionable audiences 14, 19. The Girl I Left Behind Me 21-23. **COOK OPERA HOUSE** (H. A. Foster, manager): Harry Lucy appeared in The Man from the West before fine houses 14-16. The co. and scenic effects were liberally applauded. The Cross Roads of Life was presented to good business 17-19. Local entertainment 21-23. The Coast Guard 24-26. **ACADEMY OF MUSIC** (Louis C. Cook, manager): John E. Brennan pleased fine audiences 14-19, appearing in Tim the Tinker, supported by a fairly good co. Captain Herrie, U. S. A. 21-23. **MUSE THEATRE** (W. C. Moore, manager): Business remunerative 14-19, with good variety specialists to attract. Special vaudeville 21-23. **ITEM:** The Knights of the Mystic Shrine attended the Lyceum in a body in full regalia on the evening of 18, and warmly received their brother, De Wolf Hopper. F. H. St. Clair, late of the Academy, has accepted the appointment of treasurer of the Star Theatre, Buffalo. D. H. Howard, of the Cook, is very popular, and is making many friends for the house. Col. J. U. Chenet, of the Park Opera House, Erie, Pa., was in the city last week, and passed a social hour with your correspondent. The Humane Society here are determined to enforce the law relative to the appearance of children upon the stage.

AUBURN.—BURTONS OPERA HOUSE (E. S. Newton, manager): Thomas E. Shea and an evenly balanced co. finished a week's engagement 12 to phenomenal business, S. R. O. at nearly every performance. The paid admissions for seven performances were 7,044, breaking the record of the house. The New York Philharmonic Club gave an excellent entertainment before a small but appreciative audience 14.

UTICA.—OPERA HOUSE (H. E. Day, manager): In the Tenderloin was presented 9 before a fair-sized audience. Edmund Collier, with good support, presented The Cross Roads of Life before a fair-sized audience 11, who were delighted with the performance. Billy Conright as Hungry Ben made an immense hit with his songs. Marie Burroughs appeared in The Profligate 14 before a small audience, who were well pleased with the performance. Miss Burroughs was called before the curtain after the third act. The Silver King Feb. 4. A Country Sport 6.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): Augustin Daly's co., including Henry E. Dixey, presented A Night Off 10 to one of the best pleased audiences of the season. On account of the unfavorable weather the patronage was not what it should have been for this first-class attraction. A Cracker Jack was witnessed by a fair-sized audience 15. Maud Hillman 21-23; Old Jed Protry 25.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Otis Skinner drew well 10-12. De Wolf Hopper 17; Oliver Twist 18; In Old Kentucky 21-23. **WIKING OPERA HOUSE** (Wagner and Reis, managers): Augustin Daly's co. was well attended 12, 13. The Amazons to good business 14-16. Princess Bonnie 22. **H. R. JACOBS OPERA HOUSE** (C. H. Plummer, manager): In the Tenderloin 10-12; top-heavy houses. Frederic Bryton was unable to appear 12, owing to a severe cold. The Cross Roads of Life attracted largely 14-16. A Cracker Jack 17-19; Coon Hollow 21-23.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): John E. Brennan in Tim the Tinker 9, in the Tenderloin 11; both to fair business. Prof. George C. Benne's Photographic Concert for the benefit of Batavia Cornet Band 17; Vreeland's Minstrels 21.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Fanny Rice in A Frau's Frolic 11; large and appreciative audience. Richard Golden in Old Jed Protry played a big house 16. Faust 23.

COBES.—CITY THEATRE (Powers and Williams, managers): A Cracker Jack 10; satisfactory performance to good business. Shaft No. 2, with Frank Lowe, Marion Elmore, and Mrs. W. G. Jones, pleased a packed house 12. Karrington and Ransome's American Players to light business 14, 15. The time-worn Monte Cristo and Led Astray were indifferently presented. The Police Inspector 16.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Shaft No. 2, owing to another change of date, appeared 9, and gave a very satisfactory performance to a small house. Prince Pro Tem delighted a 900 house 14. Josie Sadler, as Wild Rose, Frank Lennox and Harry Edgerly were frequently applauded. Two John Comedy co. 22. **ACADEMY HALL:** Prof. Brainerd Kellogg, from Brooklyn Polytechnic, gave his lecture on the "Ministry of Literature to the Feelings" to a representative audience 11. Prof. Stoddard is to give three illustrated lectures 18, 25, and Feb. 1, as supplements to the Library Course.

NORFOLKSVILLE.—SHATTUCK OPERA HOUSE (S. Osowski, manager): The Black Crook had a very large but dissatisfied audience 13. Thomas E. Shea commanded a good business in repertoire 15, with the comedy-drama, Escaped from Sing Sing, to S. R. O. Count of Monte Cristo 18; every seat occupied.

BINGHAMTON.—STONE OPERA HOUSE (Clark and

Delavan, managers): Two Sisters 10; large and delighted audience. James T. Powers in The New Boy 12; packed house. Dockstad's Minstrels 14; paying business. Hot Tamales 16; Land of the Midnight Sun 19; Knickerbocker 21. **BIJOU THEATRE** (A. A. Fennessy, manager): Seflon's Burlesque co. closed a prosperous three nights' engagement 12. Arthur Deming's Minstrels 14-16; capacity of the house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Fanny Rice in A Frau's Frolic 12 afforded much enjoyment to a fair-sized audience. Old Jed Protry was presented 15 to a good sized audience. Leland T. Powers 19; John Kernell in McFadden's Elopement 19; Crockett's Comedians 22.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Conroy and Fox in Hot Tamales 11; fair house and pleased audience. Springer and Welby's Black Crook 15; top-heavy house. Dockstad's Minstrels 18. **ACADEMY OF MUSIC** (Olean Music Co., managers): The Colonel and 121.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Field and Hanson's Drawing Cards 10; good business; pleasing performance. A Cracker Jack 22.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Cornell University Glee and Mandolin Club 11; good business. Field and Hanson's Drawing Cards 12; Conroy and Fox in Hot Tamales 15; Low Dockstad's Minstrels 10; all to fair business. Princess Bonnie 22; Homestead Quartette 23; Chauncey Olcott 28.

PENN YAN.—SHEPHERD OPERA HOUSE (C. H. Sisson, manager): The Colonel and 118; fair performance to light business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Kitty Rhoades closed a very successful week's engagement 12. Conroy and Fox 14 with a clever co. in Hot Tamales. The dancing of Miss Allen was especially good. Chauncey Olcott in The Irish Artist 20. **ITEM:** Rehearsals for the Alliance Minstrels are progressing finely.

ROUNDTOWN.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Maude Hillman 7-12 opened to S. R. O., and continued to big business throughout the engagement.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Stair and Nicola's co. presented A Cracker Jack 14 to a good house. **TOWN HALL** (J. E. Putnam and Co., managers): S. R. Stoddard gave the first of three lectures for the benefit of Union schools. Subject: "The Sunny South," with stereopticon views, to a large and appreciative house 14. Joe Ott in The Star Gazer gave a splendid performance 15 to a large and fashionable audience.

LYONS.—MEMORIAL HALL (John Mills, manager): Peck's Bad Boy 10.

NORWICH.—CLARK'S OPERA HOUSE: Dark 14-19. **WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Springer and Welby's Black Crook to S. R. O. 14.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): New York Philharmonic Club 12; fashionable and delighted audience. Molly Killingbeck Comedy co., booked for 16, failed to appear. Peck's Bad Boy 24.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Howard Stock co. pleased large audiences 14-19. The Police Inspector 23; Old Jed Protry 25; Cornet Band Concert co. 26.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): The Two Sisters 11; fair house; audience well pleased. Pinafire 18, 19 by local amateurs. Tim the Tinker 23.

NEWBURGH.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Maude Hillman co. 14-19 to good business at popular prices.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Dark 14-19.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Cross Roads of Life 12; capacity of the house. Joe Ott in The Star Gazer 10; good business.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The McGibney Star Concert, co. to a fair house 10. Peck's Bad Boy to a top-heavy house 15. The Girls' Band 24.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Mmc. and Augustin Neuville in The Boy Trap 15; light house. The same co. presented Cell 22, 16; fair house; good co. Richard Golden in Old Jed Protry 22.

CANANDAIGUA.—GRAND OPERA HOUSE (McKernie and Mather, managers): Howard Stock co. to commence business 7-12; general satisfaction. The Colonel and 118; The Captain's Mate 22.

OSWEGO.—RICHARDSON OPERA HOUSE (J. A. Wallace, manager): This new house will be formally opened 24 with the Robin Hood Opera co. Auction sale of boxes, logs, and chairs realized a handsome sum. In Old Kentucky 25; Chauncey Olcott 31; Joe Ott Feb. 1; Richard Golden 3.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): A Cracker Jack 16; fair audience.

WHITENALL.—MUSIC HALL (A. N. Andrews, manager): The Two Johns 17.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The Colonel and 114; fair business; performance failed to please. Kirmess 17-19; Florence Bindley in The Captain's Mate 23; American Players 25.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Two Sisters 12; medium business. McGibney Family, under the auspices of Hydrant Hose, 16; large advance sale. Captain's Mate 18.

ITHACA.—THE LYCUM (M. M. Gutstadt, manager): Field and Hanson's Drawing Cards 11; fair business. Robin Hood 22; Silver King 25; In Old Kentucky 28.

CORTLAND.—NORMAL HALL: Howell's farcical comedy, A Mouse Trap, was presented 16 by local talent to a good house. **OPERA HOUSE** (Walter Root, manager): Rice's Stock co. opened a week's engagement in Back Among the Old Folks 14 to S. R. O. The Tornado 21; Zarrah's Sacrifice 29, 30, by Players' Club, assisted by local talent.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Peck's Bad Boy to good houses 9, 10. Only a Farmer's Daughter, booked for 11, 12, canceled. J. C. Stewart's Two Johns Comedy co. to good business 14, 15. Oliver Twist 16. **RAND'S OPERA HOUSE** (Gardner Rand, manager): Marie Burroughs in A. W. Pine to a fair house 11. **ITEM:** A theatrical party of over forty from Amsterdam saw De Wolf Hopper in Dr. Sitar at the Van Curler 14. **Manager** Benedict has notified the ushers to see that the practice of hanging coats and wraps over the balcony is stopped. **Ward Lee**, of The Two Sisters co., will go out starting next season.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): De Wolf Hopper and his merry opera co. sang Dr. Syntax to the largest audience of the season 14. The American Players, Frank Karrington and Joseph Ransome, presented Monte Cristo and Led Astray 16, 17 to poor houses at reduced prices. They gave a good performance both nights. George Lennox in Faust 21. **ITEM:** A theatrical party of over forty from Amsterdam saw De Wolf Hopper in Dr. Sitar at the Van Curler 14. **Manager** Benedict has notified the ushers to see that the practice of hanging coats and wraps over the balcony is stopped. **Ward Lee**, of The Two Sisters co., will go out starting next season.

BERKINER.—GRAND OPERA HOUSE (Henry Deimel, manager): Peck's Bad Boy co. 11; fair audience. Women's Band Concert co. gave a good concert before a very small audience 15.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): The County Fair 12; packed house; performance satisfactory. Charley's Aunt 15; Daughters of Ham (local) 18.

JANESTOWN.—LLOYD'S OPERA HOUSE: Neil Burgess' County Fair 8; full house. Satisfactory performance. Nellie McHenry in A Night at the Circus 11; strong co.; excellent performance.

FAROE.—OPERA HOUSE (C. P. Walker, manager): Neil Burgess' County Fair 9; 10; very good business. The S. R. O. sign was hung out the first night at eight o'clock in Charley's Aunt 14.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Mrs. Potter and Kyrie Bellew in Charlotte Corday 11; good house. Mr. Bellew's impersonation of Marat was capital.

DURHAM.—OPERA HOUSE (J. T. Mallory, manager): Griswold's U. T. C. co. to a fair audience 10. Harriette Weems 16, 17 in Lady of Lyons and Othello. Hi Henry's Minstrels 19.

ASHEVILLE.—GRAND (James W. Spears, manager): Swedish Quartette 2; good business. A Trip to Chinatown 7.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Griswold's U. T. C. co. 11; large business, but poor performance. Mrs. Potter and Mr. Bellew in

"A GAY OLD BOY"

NEXT SEASON.

Charlotte Corday to a fashionable audience 12. The play was well received. **METROPOLITAN HALL:** Harriette Weems 18-21.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Hoyt's Trip to Chinatown 11; receipts, \$500. Hi Henry's Minstrels 14; S. R. O.

GREENSBORO.—BOGART OPERA HOUSE (W. F. Bogart, manager): Harriette Weems 14, 15; small but highly pleased audiences. Hi Henry's Minstrels 17; Belle Boyd in The Rebel Spy 21.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): James O'Neill 7-9; excellent business. Daniel Sully 10-12; light business. Shenandoah 14-19 opened to a good house; excellent co. Black Crook 21-23; Lilliputians 24-26. **HIGH STREET THEATRE** (Albert G. Owens, manager): Wang 7, 8; fair business. 8 Bells 9, 10; good business. McNulty's Visit 11, 12; fair business. **ITEM:** Alf Hayman was in the city last week arranging for the production of Shenandoah at the Grand. W. C. Dixon, of James O'Neill's co., is a Columbus boy. He was a member of the old stock co., and was at one time connected with the Grand. He received an enthusiastic welcome from his many friends.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Wang 10; fair business. The case was exceptionally good, the principal roles being well interpreted, and the general production being on a scale of magnificence most favorable to the original co. 8 Bells 12; fair house. **PARK THEATRE** (Harry E. Feicht, manager): Peck's Bad Boy 10-12; good business. London Belles 14-16; fair business. Some of the specialties merited applause, but in the main the general performance was inferior. **MEMORIAL HALL** (Soldiers' Home): The Gilboosy Abroad 12; crowded house. The Gorman Brothers, of minstrel fame, surrounded by a competent cast, gave a most pleasing performance. **ITEM:** Charles Burrows, who played Col. Fracasse, in Wang, in such an acceptable manner, is a brother of Gilbert Burrows, the genial treasurer of the Park Theatre. The Della Fox Opera co. will undoubtedly have a crowded house, if the large advance sale is any criterion. **Manager** Feicht deserves great praise for securing the number of first-class attractions booked at the Grand Opera House.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): The Limited Mail 7; crowded house; brilliant performance. Daniel Sully in O'Neill, Washington, D. C. 9; good house; most pleasing performance. Ovide Musin co. in grand concert 10; full house; performance very satisfactory. Stowe's U. T. C. 12; matinee and night; 25 per cent. of receipts to go to the poor of Lancaster; crowded houses at each performance. James Young in Hamlet 15; Gus Williams 25; A Clean Sweep 26. **ITEM:** Our Opera House is under the management of the mother of the lessee, Neil McNeill, a young girl now with a co. on tour. Mrs. McNeill takes active charge of affairs, seeing personally to every detail. She is an accomplished woman, and well-connected socially. She has undertaken this enterprise entirely in her son's interest. Mrs. McNeill informs your correspondent that the present season has exceeded all previous ones in the volume of business and the satisfactory character of the attractions. She is enthusiastic in detailing the many little improvements she has initiated since her management, not only for the comfort of the audience but likewise for the players, about whose welfare she is specially solicitous.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Della Fox was indisposed and disappointed a large audience 14. Her part was taken by Marie Celeste. Miss Fox appeared the following evening. Ada Gray in East Lynne to fair houses 16, 17. Felix Morris 18, 19; good business.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): New York Athenaeum comb. 7-12 gave a good week's entertainment. Fabio Romani 15; good business; very stormy night. Derby Mascot 18.

CIRCLEVILLE.—GRAND OPERA HOUSE (P. A. Walling, manager): Walker Whiteside 10, 11, in The Lady of Lyons, and Hamlet was enthusiastically received. **MEMORIAL HALL** (C. E. Boyer, manager): Ovide Musin Concert co. 10; fair business. **ITEM:** Mr. Whiteside and several members of his co. were entertained by the Elks on the afternoon of 11.

CARROLLTON.—OPERA HOUSE (Taylor and Butler, managers): J. E. Toole's Killarney and the Rhine 11; fair house. A Crazy Lot 25; The Colonel and 130. **MINERVA OPERA HOUSE** (G. F. Vengling, manager): Heywood's Celebrities 4, 5; small and disappointed audiences. Rand Minstrels 12; packed house. **ITEM:** Mont. Billman left this week to join Little Pansey co. at Buffalo.

LIMA.—FABROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): J. Francis Davies replied to Col. Robert C. Ingersoll's lecture on "The Bible" to a crowded house 10. Corse Payton and Etta Reed opened a week's engagement 14 with The Parisian Princess to a large audience. **MUSIC HALL** (R. L. Bates and H. G. Hyde, managers): Schaeffer and lives in a billiard exhibition 11; owing to severe snow storm the attendance was only fair.

KENT.—OPERA HOUSE (W. L. Carris, manager): Stetson's U. T. C. drew a crowded house 11. Sadie Hanson in A Kentucky Girl 12; James Young 25; Post Band will give a grand concert at the Opera House 30, assisted by Misses Zoe Long, soprano; Mary Price, violinist; Cornelia Root, clarinetist; Prof. F. R. Jagger, tenor and B. F. Campbell, euphonium soloist.

CANAL DOVER.—BU 1 OPERA HOUSE (Beiter and Cox, managers): J. E. Toole in Killarney and the Rhine played a fair house 10. Stetson's U. T. C. 17; Andy Annam in A Clean Sweep Feb. 2, 3, 7.

ST. MARY'S.—NEW PARK THEATRE (Walter A. Livermore, manager): Gus Williams in April Fool 18; large and well-pleased audience. Wilbur Dramatic co. 18; Frohman's June 24; Charles A. Loder in On the Go 26.

ASHLAND.—OPERA HOUSE (Hobbs and Westover, manager): Arnold-Wolford in The Snugglers 21-23.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Si Perkins 9; small attendance. The co. would probably have done better had the town been billed.

WILMINGTON.—OPERA HOUSE (Al. Donn, manager): Walker Whiteside as Hamlet 12; large house. Derby Mascot 19; Stowe's U. T. C. 23; McNulty's Visit Feb. 4.

FRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): J. C. Lewis in Si Phinkard drew a large house. Audience pleased. The Limited Mail played a fairly large house 11.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Gus Williams 9; crowded house. June 22.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Gus Williams in April Fool played a large house 10.

PAULINO.—GRAND OPERA HOUSE (J. P. Gasser, manager): Lincoln J. Carter's Fast Mail 10; very large house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Elmer E. Vance's Limited Mail 14; good house. Al. G. Field's Minstrels 17. A. T. Gordon 24-Feb. 2. **ITEM:** THE MIRROR is on sale at Wood's. **Manager** Grimes has recovered from a severe illness.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Stetson's U. T. C. drew heavily 10. Al. G. Field's Minstrels 12; good house. Carl Haswain The Silver King with a good co. to a fair-sized audience 14.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Owing to illness James Young failed to appear 16.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Clay Clement 17; A Crazy Lot 18; Alha Heywood 20; Isle of Champagne 30.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): The Bad Boy co. 12; small house; fair performance. Oscar P. Sisson 10; The Dazzler 25; June Combs Feb. 4. **ITEM:** MYERS' OPERA HOUSE (B. F. Enos, manager): Schubert Male Quartette 19. **ITEM:** The Young Men's Christian Association will conduct a lecture and concert course this season; the first entertain-

ment will be the Schubert Male Quartette.—Bertha Calvin joined The Bad Boy co. at Defiance.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Wolford, Sheridan and Holmes' Dramatic co. opened a three nights' engagement 14 to a full house presenting The Smugglers in a satisfactory manner. On 15 they presented The Train Wreckers to a fair audience.

NEWARK.—MUSIC HALL (E. Wallace, manager): Sadie Hanson in A Kentucky Girl pleased a medium-sized audience 15. Stetson's U. T. C. 22. **OPERA HOUSE** (J. B. Jones, manager): Howard's U. T. C. co. 12; poor business. James Young in Hamlet 17. **ITEM:** The Opera House is now in the managerial charge of J. B. Jones.

EAST LIVERPOOL.—NEW GRAND (James E. Ott, manager): Land of the Midnight Sun 9; full house. Jane, with the curtain raiser, Lost Sheep 12, at advanced prices; large and well-pleased audience. J. E. Toole co. in Killarney and the Rhine 14 to fair business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): William A. Colledge 13; large and fashionable audience. Clay Clement 13.

SANDUSKY.—BIRMINGHAM OPERA HOUSE (Charles Baetz, manager): Rice's Surprise Party in 1402 to S. R. O. 14. The co. received a number of curtain calls. James R. Adams in A Crazy Lot did well 14 notwithstanding the weather being against him. Mr. Adams as Humpty Dumpty performed a number of clever acts on a pair of stilts. Gustave Frohman's The New Dominion 16; Still Alone 23.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): A very disagreeable rain and snow storm prevented what would have been a large audience from witnessing June on 10. Stetson's U. T. C. co. drew fair houses afternoon and evening of 12.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Wang 9; S. R. O. Byrne Brothers in 8 Bells 11; business good. Walker Whiteside in Hamlet 15; business fair. James J. Corbett 16; the Gorman in The Gilboosy Abroad 21; Ben Har 22-24; Thomas O. Seabrook 25. **BLACK'S OPERA HOUSE** (Samuel Waldman, manager): The Corse Payton co. 5-12; business fair. Temptation of Money 21.

WARREN.—OPERA HOUSE (Elliott J. Geiger, manager): Frohman's June 11; poor business. New Sheep, a curtain raiser, was produced. It discloses the final self-assertion of a benighted husband, and the winning of a bride by an incredibly honest jockey. Carl A. Haswin's Silver King 16; fair business.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Ovide Musin Concert co. drew a fashionable audience 14. The co. consists of Ovide Musin, violinist; Annie Louise Tanner Musin, soprano; Bessie Borsani, contralto; G. W. Elliott, tenor, and Edward Scharf, pianist. The entertainment was highly satisfactory. **ITEM:** A special train brought up some three hundred people from Gallipolis and Middletown to hear the Musin co. **Manager** Keiser has just returned from Cincinnati.

STEUENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Frank G. Carpenter lectured on

sharp wit and dashes of bright humor. The lines are impressive, and Mr. Hart presents an Irishman devoid of the Galway "red" and the dudhead. He reveals a big-hearted son of Erin, in love with home and humanity, with an innate respect for the gentler unities and a heart that sees good in his fellow man. He is the friend of the lowly and a respecter of those in authority. He cannot help being merry even at times when he is overwhelmed with sorrow and disappointment. He invents a model ship the patents for which he desires to sell to the Government. He locates at Washington and succeeds in securing influential recognition. Of course there is a villain, who steals the inventor's ideas and attempts to rob him of success by rendering his model useless and laying before the committee another model built after the original inventor's ideas. There are plenty of side issues which are interestingly developed and which add materially to the general interest. This is the most ambitious of Mr. Hart's work so far, and reveals the possibilities of the future. Of the co. the leading parts are in the hands of capable people and the performance was satisfactory. Mr. Hart and Mr. Sully were both called before the curtain at the end of the second act and responded briefly. —**MUSIC:** HALL, Daniel Shelly, manager; The South Before the War 10-12 with special matinee 10, proved a record breaker, the house being crowded to the doors at each performance. Sefton's Comic Opera co. 14-16 is drawing fair-sized houses.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Lew Dockstad's Minstrels 10; good business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Comstock's Minstrels including Hughey Dougherty and Willis P. Sweetnam 12; fair business. A Baggage Check 17; Ed. F. Davis' U. T. co. 19.

EASTON.—ARLE OPERA HOUSE (Dr. William K. Detweiler, manager): Robin Hood 11; full house; excellent performance. McFadden's Elopement 14; fair house; performance good. The White Squadron 18; Land of the Midnight Sun 21; Keller 22; Hot Tamales 31.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Conroy and Fox in Hot Tamales 11; large house. In Old Kentucky 14; good attendance. Land of the Midnight Sun 16; Dockstad's Minstrels 19.

KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Charles T. Ellis in Casper the Yodler played a good house 12. Peter Maher and his co. pleased 15.

LANSFORD.—OPERA HOUSE (McNeil and Sharpe, managers): The Police Inspector 10; delighted audience. U. T. C. 15; largest house of the season. The Tornado 16.

NEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Conroy and Fox in Hot Tamales to a fair-sized audience 9. Al. G. Field's Minstrels are big favorites and packed the house 12, giving an excellent entertainment.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): Alice Leon's Dixie's Land co. 10, 11; poor business. Vreeland's Minstrels 2.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): The Tornado 9; large and well pleased audience. Dixie's Land 17; Waite comedy co. 28-3.

BEAVER FALLS.—OPERA HOUSE: Bartholomew's Equine Paradox 21-23; The Ensign 25.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Dark 14-19.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): On The Bowery 16.

UNIONTOWN.—GRAND OPERA HOUSE (John B. Singer, manager): Charles T. Ellis to the capacity of the house 11. Peter Maher Specialty co. 14; fair business.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Tornado 10; light business.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Keller the magician to big business 12; Pauline Parker booked for 15; canceled; route changed.

EAST STROUBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): House dark 14-19.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Davis' U. T. C. co. drew fairly well 10. Keller drew his usual large house 11. A Trip to Chinatown 19; Shore Acres 21.

WORMISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Comstock's Minstrels gave a good performance to a poor house on account of storm 10. Miao's Pantomime co. 12; good business. Keller 16; Priscilla, local, 17; The Stowaway 19.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Si Perkins 11; fair-sized audience; performance satisfactory. Peter Maher Specialty co. 16; Herbert Cawthorn's A Cork Man canceled 18; Oliver Byron 21, 24, for the benefit of local Hose Company No. 2.

MUNTINGTON.—DAVIS' THEATRE (Joseph Gallick, manager): Paul Kanvar 8; fair business. Ovide Musin 15; good advance sale.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Byrne Brothers in 8 Bells 4; large business. Al. G. Field's Minstrels 10; big house, despite inclement weather. Land of the Midnight Sun 14; good business. Sarah G. Carpenter, lecture on China 15; large audience. Black Crook 23-28; Crandall's Corner 31; Trolley System Feb. 2.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): The Consolidated Minstrel and Specialty co. 10; crowded house. W. B. Porter in Rip Van Winkle 14, and Dazy Crockett 15 gave fair performances to small houses. —**ITEM:** The Consolidated Minstrel and Specialty co. was organized in this place with J. C. Henderson, business manager; F. C. Stine, stage manager; and Miss Annie Foley, accompanist and in their initial presentation given here on 10, gave a fair performance.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Al. G. Field's Minstrels 9, one of the largest houses of the season; first-class performance. Land of the Midnight Sun 12; good house; fair performance. Charles Rohlf 14, in recital for hospital benefit (local) to a small house. Silver King 18; Black Crook 22; Herbert Cawthorn in A Cork Man 23, return date: Thomas E. Shea in repertoire week of 28-Feb. 7.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): U. T. C. 16. —**ITEM:** Manager Quirk has decided now to play but one attraction a week the rest of the season. The business for each attraction will then be much better. —**FED. MOS.** of this city plays the cornet with Davies' U. T. C. —**William Newton**, of the Opera House staff, is confined to his home at Easton, Pa., with rheumatism.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): The Stowaway pleased a good-sized audience 16.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Miao's American Pantomime in The Magic Talisman 11; poor business. Co. fair.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): The Tornado 14; fair house; performance excellent.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Scanlan and Durkin Specialty co., composed of local talent gave a benefit entertainment 14 to a large and pleased audience. The specialties were very clever and of a great variety. The Outcast 15; fair business.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Frank G. Carpenter 14; large and appreciative audience. Black Crook 19; Special Delivery 31.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): The Derby Mascot was well received 10. The White Squadron to a large house 14. —**GRAND OPERA HOUSE** (George M. Miller, manager): The Indian Hero 10-12; performance fair. A good performance of The Magic Talisman week of 14 attracted large houses. —**BYJON THEATRE** (George W. Middleton, manager): Fay Foster's Burlesque co. gave a good specialty performance 14-19.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Kennedy's Players 5-12; crowded houses. The Stowaway with "Spoke" Hennessy and "Kid" McCoy, the reformed burglars, 15 to top-heavy house. The Trolley System 22. Camille D'Arville failed to appear here in Madeleine, her sister assuming her part.

CARDONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Arthur Deming's Minstrels 12; good business.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Russell H. Conwell lectured 19 to a large and highly pleased audience.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Land of the Midnight Sun 15; fair-sized and generally well-pleased audience. Barney Ferguson 20.

TYRONE.—ACADEMY OF MUSIC (M. S. Falk, manager): Dixie's Land 11; very poor business. Dixie's Land 11; very poor business.

CORRY.—WEEKS THEATRE (L. A. White, manager):

Silver King 21; Black Crook 24; Faust, John Griffiths', 29; Special Delivery Feb. 2.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Professor Steele, mesmerist, opened 14 for a week. The Duquesne Dramatic Club of Erie will produce Bound by an Oath 21 for the benefit of the Catholic Church of this city. J. E. Brennan in Tim the Tinker 28.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): J. E. Toole in Killarney and the Rhine 19. Doctor of Alcantara, by local talent, 22.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Workman, manager): Katie Rooney in the Derby Mascot pleased a well-filled house 9. The Robin Hood Opera co. gave a very good performance to fair business 12. The White Squadron's first appearance here pleased a good-sized audience 15. The Land of the Midnight Sun 25; Mrs. James Brown Potter 26.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Wilfred Clarke in A Widow Hunt drew a good house 15. Performance good. Little Tixie to very good business 15. General satisfaction.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Si Perkins 12; good house; satisfactory performance. Punch Robertson co. 14-19 opened to a packed house; satisfactory performances to large business.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): U. T. C. attracted a very large house 11. A Barrel of Money to a top-heavy house 12. Keller pleased a crowded house 14. Shore Acres 17; The Trolley System 21; Comstock's Minstrels 22; Potter-Bellew, 24; A Trip to Chinatown 25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Robert Burdette (lecture for benefit of Business Men's Social Club) to a small but appreciative audience. —**DRATH:** Mrs. John Osler, wife of Manager Osler of the Shamokin Opera House, and a sister of Manager Gould, died last Friday after a long illness.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Howard Wall's Ideas closed a successful week's engagement 12, presenting in Dixie's Land, The Black Flag, Dashing Widows, The Midnight Call, A True Blue Yankee Girl, and Kitty Connor. Lincoln J. Carter's Tornado pleased a large audience 15. The Stowaway 17.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Steve Brodie in On the Bowery 14; top-heavy house. —**ADAIR'S OPERA HOUSE** (Alexander Adair, manager): Waite Comedy co. 14-19; good houses at every performance and gave general satisfaction.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myers and Misher, managers): A Barrel of Money 10; good paying business. Steve Brodie in On the Bowery 15; Peter Maher 17; Charles T. Ellis 19; George Dixon 21; James A. Herne 22. —**EAST SIDE THEATRE** (Cloyd Keslin, manager): Waite's Comedy co. 21-26. —**EDEN MUSIC** (End Young, manager): Vaudeville to large houses 14-19.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Dockstad's Minstrels 11; large business. Dan'l Sully in O'Neill, Wasington, D. C. to large business 14. —**THE FROTHINGHAM** (O. E. Jones, manager): A Widow Hunt 11, 12, with matinee; all to fair business. DAVIS' THEATRE (George E. Davis, manager): Arthur Deming's Minstrels 14-16; good business.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Ethel Tucker in A Fair Rebel 14-19; fair business. Shiekartenfest, arranged and conducted by Miss Margaret McLaughlin, of Newburgh, N. Y., 21-26. —**AUDITORIUM** (J. W. Mielkeford and Co., managers): Marshall P. Winter, Felix Wintermutter, the Austrian violinist, and the Rosini Quartette, to big receipts 14.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Monroe's Aunt Bridget 12; good house. Midget Minstrels 17; Fanny Rice 19; Humanity 23, 24; Power of Gold 25, 26.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Kelly and Church's Vaudeville co. 22. Brown University Glee and Banjo Club 24. —**ITEM:** In the court of probate in this city on Jan. 7 the will of the late Mary E. Thompson, mother of Will T. Burnside, was received and ordered to be recorded. The whereabouts of Mr. Burnside are unknown to his relatives in this city.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): Hi Henry's Minstrels 12; biggest house this season.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Carroll managers): Charles' Aunt 11; fair audience; fine performance.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): A Bunch of Keys 8, 9 to very poor business. The Black Crook 10-12 drew large and well pleased audiences. The co. is good and the specialties new and clever. James J. Corbett in Gentleman Jack 14-16; large houses. Gladys Wallis 18, 19; The Passing Show 23-26. —**GRAND OPERA HOUSE** (Curry and Boyle, managers): Nat. C. Goodwin in In Mizoura was greeted by a packed house 10. The audience was appreciative and manifested its approval by repeated calls for the star. His support is very good. Powell 15, 16; Paul Kanvar 17-19. —**THE BIJOY** (John Kellner, lessee and manager): Alha Heywood in Edgewood Folks 7-12 to fair business. —**ITEMS:** D. A. Considine, manager of The Black Crook co., is an old Nashville boy, and was the recipient of many social attentions from his friends while here. —**About 300** people, including three ladies, heard Col. W. C. P. Breckinridge deliver his lecture at the Grand on 8. —**Bud Brown**, the calypso player, has quite a lot of new pieces. His latest composition is a pretty polka dedicated to Dan Considine, manager of The Black Crook co., called Danietta Polka. —**Captain Curry**, of the Grand, whose home is in New Orleans, spent a few days of last week in Nashville. —**The Black Patti Concert** co. appeared at the Amusement Hall 14 before a large and delighted audience.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): One of the most prominent theatrical engagements of the season opened 11, 12, bringing into action the S. R. O. sign at each performance. The attraction was Nat. C. Goodwin in In Mizoura, a Gilded Fool, David Garrick, and Lend Me Five Shillings. The audiences were fashionable and appreciative. The Galley Slave 14-16, to good houses, despite inclement weather. The Fencing Master underlined. —**GRAND OPERA HOUSE** (R. S. Douglas, manager): A Bunch of Keys, headed by Ada Bothner and Charles W. Bowser, to fair houses, 10-17. Gladys Wallis, supported by The Patti Rosa Comedy co., in A Girl's Way, to fairly good business. Sol Smith Russell underlined. —**ITEM:** John Mahoney, manager of the New Lyceum Theatre, was absent a couple of days last week, having gone over to Little Rock to pay a visit to George Walker, and from all published accounts he was honored with the freedom of the city.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Powell E. Galley Slave 18.

MURFREESBORO.—MASON'S OPERA HOUSE (W. J. Brooks, manager): House dark 7-12; Bates' Humpty Dumpty 19.

COLUMBIA.—GRAND OPERA HOUSE (Charles R. Eddy, manager): Alabama 3; very satisfactory business.

KNOXVILLE.—STAGE THEATRE (Fritz Staub, manager): The Passing Show gave an excellent performance to a large audience 7. Barney Fagan, who is a great favorite here, received an ovation. Although suffering from a very severe cold, he made a great hit in his song "Girl Wanted," and was obliged to respond to several encores. James J. Corbett in Gentleman Jack 10; packed house. Marie Janett in Demonic's at Six 14; fine performance; large and fashionable audience. Amateur Minstrels 18; Devil's Auction 21.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): James J. Corbett in Gentleman Jack 11, 12 and matinee, to good business and satisfactory performance. Marie Janett in Demonic's at Six 15, to good business; performance excellent. Robert Downing 16; Black Patti 17; Devil's Auction 18, 19 and matinee. Gladys Wallis 21; Ovide Musin 23; Friends 25.

TEXAS.

HOUSTON.—SWEENEY AND COMBES' OPERA HOUSE (E. Bergman, manager): In Old Kentucky 7, 8, with matinee, to large business and everybody much pleased. Pauline, in Fan after noon and evening, 10; satisfactory business. —**ITEM:** It will doubtless be gratifying to the profession to learn that the remodeling and renovating

of the Opera House in this city is an assured fact. On last Tuesday the Board of Directors of the Opera House Co. met and plans were submitted by C. H. Cox, architect at New Orleans, which were adopted and the contract let. These plans contemplate a theatre on the ground floor, with every modern convenience. The work of building is to begin immediately upon the close of the season.

SHERMAN.—CON'S OPERA HOUSE (Frank Ellsworth, manager): Gladys Wallis delighted a fair-sized audience 8. The Fencing Master to a splendid house 11. Robert Mantell to a fair house 12; excellent performance. Pauline Hall 15; Fast Mail 19; In Old Kentucky 21; Madame Rhea 24.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Lincoln J. Carter's Fast Mail 10; Joshua Simpkins 12; both to fair business. Our Dorothy co. 14-19.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): The Fencing Master, with Dorothy Morton as Francesca, was presented for the first time here 7 to a full house. Strong support. She was presented 9 by a poor co. to a slim house. Sadie Farley appeared as She. Pauline Hall, with a fine support, presented Dorcas 12 at matinee and night to well-filled houses. —**ITEM:** Henry Greenwall spent two days in our city this week en route to New Orleans after opening his new house in Galveston. He reports Texas business in excellent condition and the outlook good for the rest of the season. He promises us some strong attractions for next season.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Tisso's Vaudeville, Burlesque and Living Pictures 11; fair house.

WAXAHACHE.—OPERA HOUSE (W. H. Deavenport, manager): Gladys Wallis 7; crowded house. After the entertainment the co. was tendered a banquet by the Elks at their hall.

HILLSBORO.—LENNY OPERA HOUSE (A. T. Rose and Co., managers): Tisso's Living Pictures 10; fair business. A. V. Pearson's She 8; good business.

MCKINNEY.—OPERA HOUSE (James A. Barnett, manager): A. V. Pearson's She 8; fair business. Lincoln J. Carter's Fast Mail 17.

PARIS.—PETERSON'S THEATRE (R. Peterson, manager): Tisso's Living Pictures 9; poor house. Robert Mantell 11; fair house; audience well pleased. The Fencing Master 12; good house. Fast Mail 14; Pauline Hall 17.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): In Old Kentucky 15.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (Rogers and Byrd, managers): A Woman's Heart (local), matinee and evening, for the benefit of the Sixth Regiment Band, delighted good-sized audiences 4, 5. Hennessy-Lerocoy 7, 8; good performances to fair business.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Gladys Wallis played a successful return engagement 10. —**ITEM:** Joe Newman is now playing the eccentric comedy part in A Girl's Way, in which Gladys Wallis is starring.

BRENNAM.—OPERA HOUSE: The Klause stock co. finished a week's engagement here 5, doing a very good business. Lady Windermere's Fan 8; delighted audience. The Opera House will be dark till 19 when Haggard's She will be produced.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): Amateurs Vaudeville co. 5-7; small houses; good co. Blind Tom 10; fair business. Sam T. Jack's Bullfighter co. 12; large advance sale.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): She 7; small business. Gladys Wallis 8; fair house. The Fencing Master 10; good house. Art Carnival, by local talent, for the benefit of the V. M. C. A., 11, 12; receipts and performances fair. Fast Mail 15.

AUSTIN.—MILLET'S OPERA HOUSE (Rigby and Walker, managers): Lady Windermere's Fan 7; good business. Pauline Hall in Dorcas 11; large audience. In Old Kentucky 14; Sam T. Jack's Extravaganza co. 15; She 17; Rhea 18.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Joshua Simpkins 9; fair performance to good business. Sam T. Jack's Extravaganza co. 18.

DALLAS.—OPERA HOUSE (George Anzey, manager): Dorothy Morton and her capable co. of operatic singers presented 8, 9, for the first time in this city. The Fencing Master to big business. She to very light business 10.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Alexander Salvini 7-10 presented The Three Guardsmen, Ray Bliss, and Don Cesar at advanced prices to large and fashionable audiences. Hermann underlined. —**GRAND OPERA HOUSE** (J. B. Rogers, manager): Stock co. in All the Comforts of Home to full houses 7-12. Esmeralda underlined. —**ITEMS:** This has been a gala week for theatricals, and has proven that Salt Lake can stand more than one attraction at a time. Notwithstanding the large audiences that were enjoying Salvini's excellent performances, the Grand was full every night, while Prof. Gleason at the Continental Hall was turning people away from his horse taming show. —**Blanche Bates** was compelled to give up her part for a few days, owing to a temporary illness. Isa Breyer, a young actress of some promise, was taken to fill up the cast. Jean Coye assuming Miss Bates' part. —**Harry Corson** Clarke is establishing a training school for actors. —**Prof. Willard Weihe** is now installed as leader of the orchestra at the Grand. —**A co.** is being organized for concert work on tour, the members all being Utah people —**ostensibly "Mormons."** —**The work of Mr. King** as the Nervous Man in All the Comforts of Home was a "pome," and Jennie Kennark in scarlet tights was a "revelation." —**The Lyceum** was dark week of 7-12.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Dan McCarthy 11; good business. Madame Neville and Son in The Boy Tramp 14; fair business. Prince Pro Tem 15; S. R. O. The Two Johns 21; College Glee Club 28; Coon Hollow 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Dan McCarthy 12; small house. Two Johns 19; Hands Across the Sea 21.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): The De Wolfes, mind readers, booked for 9-11, had trouble here about local printing bills and no performance was given, although a fair audience gathered 9, who were given back their money.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The White Squadron 11, 12 and matinee 12; very large and well pleased audiences. Gus Hill's Novelties 14; large house.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Donnelly and Girard in The Rainmakers 10; large and enthusiastic audience.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): The Rainmakers 8; good business. Morris Brothers' Equine Paradox 12; 12; pleasing entertainment.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Mrs. Potter-Kyle Bellew in She Stoops to Conquer, Francillon, Camille, Charlotte Corday, to poor business 14-16. Mrs. Potter was suffering from laryngitis, and the performance on the opening night was so poor that it ruined all prospects of good business. Devil's Auction 25. —**THEATRE:** Thomas G. Leath, manager: Gus Hill to poor business 17. With the exception of the club swinging and bicycle track riding specialties, the co. is of inferior quality. Morris Brothers' Horse and Dog Show played to large audiences 18, 19.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): This house has been leased by a syndicate of this city and is managed by Mr. J. L. Hooper, who will book first class attractions only. A Trip to Chinatown 15; fair business; not as good as last year. Vale's New Devil's Auction 22.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hooper, manager): Katie Putnam 7, 8; good houses. —**THEATRE:** The Travesty, Mid Winter Night Dream, to be produced by local talent of the Seattle Amateur Club, has been postponed until 21-28, owing to the non-arrival of the costumes. The production will be the most elaborately staged by local people the expenses amounting to about \$1,400. —**The Charles F. Riggs** co. produced the sparkling old English comedy, That Precious Baby, on Sunday evening, 6. Your correspondent and others thought the piece was a plagiarism of Little Tixie.

SPOKANE.—AUDITORIUM: Calhoun Opera co. 11-16; Katie Putnam 19; Thomas Keene 26. —**ITEM:** The



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local lodge of Elks entertained their friends at their Hall 10. They were assisted by the Criterion Quartette of the People's Theatre, the Auditorium-orchestra, Arthur Redwood, of the Richelieu, and Charles Archer, of the Louvre Theatre.

TACOMA.—THEATRE (Heilig and Lester, managers): The Pake Opera co. 7-10 gave The Tar and Tarator, A Night in Venice, and The Beggar Student to full houses. This was one of the most pleasing and satisfactory engagements of the season. The parts were all well taken, the singing and orchestra good. As it was the opening of the Theatre under the new management, the large patronage was a compliment to that as well as the excellence of the entertainment. Katie Putnam 11, 12 to fair business. Miss Putnam produced The Lime Kiln, which was well received.

The play offers Miss Putnam many opportunities, in all of which she scores a success, unless it is when the situation tends to the tragic. The scene at the old lime kiln was marred by the "unreal" scenery. This is to be corrected as soon as new scenery can be obtained.

ITEM: The patrons of the Tacoma Theatre are pleased to have S. C. Heilig return to the management. In his former experience he was badly handicapped in his efforts by a certain interest which tended to make the house unpopular. This unwholesome condition does not now exist. Mr. Heilig is associated with Mr. A. M. Lester, a popular young man, and there is no doubt that under their joint management the house will regain its old-time popularity. New scenery, a new drop-curtain, and a general overhauling are contemplated.

EVERETT.—CENTRAL OPERA HOUSE (O. S. Kneeland, manager): Fanny Putnam to a packed house 5.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (Sadie Hasson to S. R. O. 4. Guy Brothers' Minstrels 15. —**ITEM:** A lodge of R. P. O. E. will be instituted at this place on 15 by C. R. Tracy, District Deputy of Wheeling. The lodge starts off with thirty of our leading citizens enrolled.

CHARLESTON.—BURLAW OPERA HOUSE (N. S. Burlaw, manager): Paul Kanvar 7; good business; pleasing performance. Byron Williams, lecture, 10; good business. Vance's Limited Mail 15; James O'Neill in Monte Cristo 23; General Gordon, lecture, 26; In Old Kentucky Feb. 5.

WESTON.—

to good business 14. As Mephistopheles Mr. Morrison repeated his success of former seasons. He was ably supported by Florence Roberts and Ed. Elmer. The Baldwin 21-26. THEATRE ROYAL (Sparrow and Jacobs, managers): Dan McCarthy's *Pride of Mayo* opened to good business 14. The Star Gazer 21-26. ORFÈRE FRANÇAIS (Edmond Hardy, manager): The ever-popular *Mascotte* was given 15; Faust 16. The first of a series of comedy performances at popular prices will be given and will be continued every Wednesday throughout the season. L'Abbé Constantin is the opening bill.

WINDFELT—BOU THEATRE (W. H. Seach, manager): Rickett's Troubadours gave pleasing performances to good business 7-9. Charley's Aunt 17-19.

VANCOUVER—OPERA HOUSE (O. G. Evans-Thomson, manager): Thomas W. Keene in *Othello* to a very large audience 8. Richard III. 9; Calhoun Opera Co. 24-26.

WOODSTOCK—OPERA HOUSE (Charles A. Pyne, manager): Max O'Rell delighted a well-filled house with his humorous lecture, "Her Royal Highness, Woman," on his return date, 10.

ST. JOHN—MECHANICS' INSTITUTE (T. B. Hanington, manager): Wallace Hopper co., fourth week, to the usual good houses. OPERA HOUSE (A. O. Skinner, manager): George H. Bubb's Comedy Co. opened for a week 14 (eleven performances) in Kentucky Home to S. R. O.

QUELPEL—ROYAL OPERA HOUSE (Albert Tavernier, manager): A Game of Cards and A Modern Caliph, by local amateurs, 11; creditable performance. Florence Bindley canceled 14. David Christie Murray 15.

LONDON—GRAND OPERA HOUSE (A. E. Root, manager): Max O'Rell 2; good business. Nellie Gunthony 10; light attendance. Dr. Lockwood in "Spiritualism with the Lights On" 11; full house. Masonic hall and reception 16; Felix Morris 17. Irem: The London Amateur Operatic Association is rehearsing *Cinderella* for production early next month. Alfred D. Holman and wife (Blanche Bradshaw) will play *Baron Pompadour* and *Cinderella* respectively, the other parts being in the hands of local amateurs. Mrs. Harriet Holman is training the chorus and will conduct, while the whole performance will be under the direction of Mr. Holman.

HALIFAX—ACADEMY OF MUSIC (H. B. Clarke, manager): House dark 14-19.

SELLEVILLE—CITY HALL: Marks Brothers' Musical Comedy Co. 14-19 at 10-15 cents to good houses. QUEEN'S OPERA HOUSE: G. H. Sazelle in "Music, Song and Story" 21, 22.

OTTAWA—GRAND OPERA HOUSE (John Ferguson, manager): Lewis Morrison in Faust 11, 12. The performance was the finest ever given in Ottawa; both the scenic and electrical effects were magnificent; crowded houses. G. H. Sazelle, humorist, 14, 15; fair business. GRANT'S CONCERT HALL (Grant Brothers, proprietors): Marks Brothers' Comedy Co. 21-26, return engagement.

VICTORIA—THEATRE (Robert Jamieson, manager): General Booth lectured on "Darkest England" 2 to a large audience. The Pike Opera co., three nights and matinee, to good business. A Night in Venice 3; The Beggar Student 4; Tar and Tartar 5. The close on Saturday night in Tar and Tartar was very enthusiastic. The co. sang various national airs, including "God Save the Queen," when the audience rose to its feet, the curtain falling amid rounds of cheers. Thomas Keene opens a two nights' and matinee engagement 11, his repertoire being *Hamlet*, *Romeo and Juliet*, and *Richard III*. The Calhoun Opera Co. 21 for three nights.

CHATHAM—GRAND OPERA HOUSE (W. W. Scane, manager): The Fast Mail 22.

MATTERS OF FACT.

E. R. A. Miesner has bought the farce-comedy, *The Eliza of Life*, which is headed by Catharine Carr and presented by a strong supporting company of talented comedians. The play is said to abound in funny situations and allows the introduction of many specialties. Special scenery and printing have been furnished the attraction, which latter Manager Miesner wants to book in Illinois, Iowa and Nebraska for the next three months. He should be addressed in care of Jordan Shaw Printing Company, Chicago.

O. E. care this office, wants principals for a Summer opera company which he is organizing.

Lawrence Grant, having completed a three weeks' engagement with The Coast Guard company, has under consideration several offers for character work. He received very favorable criticism for his acting in the part of Denver Dan in *Forgiven*, given at the Empire Theatre, Philadelphia recently.

Beatrice Goldie is at liberty, owing to the closing of a Summer Blizard company Jan. 19. She invites offers for comic opera engagements.

All communications for Henry Soulier, either of a business or private nature, should be addressed to Lealand Opera House, Albany, N. Y.

The wardrobe trunks used by the Madame Sans Gêne company were made by L. Goldsmith, Jr., the theatrical trunk manufacturer.

May Gray is preparing a transformation dance.

Alphonso Phillips, who resigned from Southern-Price company owing to illness, has recovered, and joined Lahad-Rowell's organization at Frankton, Ind., on Saturday.

The annual election of the Professional Woman's League will be held at Hardman Hall, Fifth Avenue and Nineteenth Street on Monday, Feb. 11, at 1 p. m.

Midway, Ky., has proved a paying show town. Manager N. C. Collins wants first-class attractions carrying their own band and orchestra.

Gustave Wallace, who is filling a successful engagement with a repertoire company, solicits offers for next season to play character and old men.

D. W. Haynes has assumed the sole management of the Boyd's Theatre, Omaha, Neb. The bookings of the former manager will be filled and the business will be conducted on the same lines as heretofore. Mr. Haynes has booked a number of attractions for next season, and as the time is being rapidly filled, application by first-class attractions should be made at once.

Willard Lee, who is playing the principal role in *The Two Sisters*, wants a strong melodrama with an heroic lead, having had a successful production.

Misses Parrish and Conklin, stenographers and typewriters, of 9 East Forty-second Street, do all kinds of theatrical typewriting, and make special rates for the copying of plays and parts.

Jack S. Sanford, popularly known as "Hustling Jack," has been engaged as manager of The Frothingham, Scranton's leading theatre. First-class attractions are assured of big business.

Bennett's Theatrical Exchange, of which E. C. Sexton is the manager, occupy an entire floor of 91 Dearborn Street, Chicago. They do general agency and booking business.

"Marie," 200 West Thirty-ninth Street, wardrobe mistress and costumer, wants engagement.

Joseph Clemens, Jr., has just published the song entitled "I was Only a Face from Dreamland."

Clever specialty performers are wanted at the People's Theatre, Mt. Vernon, O., by Manager Baldwin.

John Griffith, who is appearing most successfully in a version of Goethe's *Faust*, has the weeks of Feb. 4 and 11 open. Managers desiring this attraction should communicate at once with Emil Ankemiller, Miner's Theatre, Newark, N. J.

S. B. Patterson, manager of Dolan's Opera House, at Loganport, Ind., has just leased Emerick's Opera House, at Peru, Ind. He will play but one attraction a week. He should be addressed at Loganport.

The Genor Hotel, 131 West Thirty-fourth Street, has nicely furnished rooms, which can be let by the day or week. Table d'hôte luncheons and dinners are served at very reasonable prices.

Barred.

DESHON—PETERS—Robert Deshon, M.D., and Maud E. Peters, on Jan. 16, at the Paulist Church, by the Rev. George Deshon, C.S.P.

LETORD—WATSON—Arthur Letord and Rose Watson, in Philadelphia, on Aug. 21, 1904.

Died.

BOUSCAREN—Octave Bouscaren, in St. Louis, on Dec. 7.

RAVEL—On the 26th inst., in New York city, Ange

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Los Angeles, Cal., Jan. 28, The Needles, Feb. 2, Flagstaff, Ariz., 7, Gallup 9.

ADA GRAY: Detroit, Mich., Jan. 21-26.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Washington, D. C., Jan. 21-26, Philadelphia, Pa., 26-Feb. 2.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Omaha, Neb., Jan. 21-23, Quincy, Ill., 25.

AGNES HERNDON (Thomas L. Hargreaves, mgr.): Lynn, Mass., Jan. 25, 26, Waltham 26, Fitchburg 29, Athol 30, Webster 31, Taunton Feb. 1, Woonsocket, R. I., 3, Northampton, Mass., 4, Holyoke 5, Westfield 6, Hartford, Conn., 7, Winsted 8, Pittsfield, Mass., 9.

ACROSS THE POTOMAC (Edgar Foreman, mgr.): Grand Rapids, Mich., Jan. 21-24.

A TEXAS STRIP: Paterson, N. J., Jan. 22, 23, Elizabeth 24, Wilmington, Del., 26.

ALVIN JOSLIN (Charles L. Davis): Augusta, Me., Jan. 22, Rockland 23, Bath 24, Brunswick 25, Nashua, N. H., 26.

A BAGGAGE CHECK: Brooklyn, N. Y., Jan. 21-26.

A CRAZY LOT (J. C. Davis, mgr.): Cincinnati, O., Jan. 20-26.

A GAIETY GIRL (No. 1: George Edwardes, prop.): Chicago, Ill., Jan. 14-26.

AMAZONS (Percy Sage, bus. mgr.): Providence, R. I., Jan. 21-26, Newport 29, Fall River, Mass., 29, Taunton 30, New Bedford 31, Manchester Feb. 1, Haverhill 2.

ALONE IN A GREAT CITY (P. L. Jarvis, mgr.): Brooklyn, N. Y., Jan. 21-26.

A BLACK SHREK: Boston, Mass., Dec. 10— indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): Minneapolis, Minn., Jan. 20-26, Chicago, Ill., 27-Feb. 2.

A BREEZY TIME (Pitz and Webster, mgrs.): Kansas City, Mo., Jan. 20-26.

BALDWIN-ROGERS: Augusta, Ga., Jan. 21-26.

BARRER OF MONKEY: Scranton, Pa., Jan. 21-23, Reading 24-26, Philadelphia 26-Feb. 2.

BUSS COMEDY (George H. Bubb, mgr.): Halifax, N. S., Jan. 21-Feb. 2.

BUNCH OF KEYS (Gus Bohner, mgr.): Montgomery, Ala., Jan. 22, Columbus, Ga., 23, Macon 24, Jacksonville, Fla., 25, Savannah, Ga., 26, Augusta 26, Atlanta 30, Chattanooga, Tenn., Feb. 1, Knoxville 2.

BATES BROS. HUMPTY DUMPTY (Frank W. Nason, mgr.): Bowling Green, Ky., Jan. 23, Russellville 24, Glasgow 25, Elizabethtown 26, Lebanon 28, Danville 29, Harrodsburg 30, Nicholasville 31, Mt. Sterling Feb. 2.

BELLE JEANS (Rosenquest and Arthur, mgrs.): Brooklyn, N. Y., Jan. 21-26.

BEN HUR (W. C. Clark, mgr.): Springfield, O., Jan. 22, 23, Beaver Falls, Pa., 29-Feb. 1, McKeesport 5-8.

BLACKLISTED: Philadelphia, Pa., Jan. 21-26.

BREIDENHORN TREE: New York city Jan. 28— indefinite.

CLARK PARKINSON: Edwardsville, Ill., Jan. 21-26.

COUNTRY CIRCUIT: Kansas City, Mo., Jan. 21-26.

CHAUNCEY OLCOTT (Irish Artist: Augustus Pitou, mgr.): Buffalo, N. Y., Jan. 21-26, Boston, Mass., 29-Feb. 2, Washington, D. C., 4-6.

CHARLES DICKSON: Racine, Wis., Jan. 22, Joliet, Ill., 23, Bloomington 24, Lafayette, Ind., 25, Fort Wayne 26, Kalamazoo, Mich., 29, Jackson 30, Lansing 31, Muskegon 31, Grand Rapids Feb. 1, 2, Dowagiac 4, Saginaw 5, Bay City 6, London, Ont., 7, St. Thomas 8, Hamilton 9.

CAPTAIN PAUL (Geo. S. McFadden, bus. mgr.): Washington, D. C., Jan. 21-26, Newark, N. J., 29-Feb. 2, Brooklyn, N. Y., 4-6.

CARRAS TURNER: Burlington, Ia., Jan. 22, Keokuk 24.

COON HOLLOW (Caldwell and Ready, mgrs.): Syracuse, N. Y., Jan. 21-23, Poughkeepsie 24, Troy 25, 26.

CORSE PAYTON (David I. Ramage, mgr.): Fortoria, O., Jan. 21-26.

CONROY AND FOX (Hot Tamales: J. A. Reed, mgr.): Allentown, Pa., Jan. 22, Reading 23, Pottsville 24, Williamsport 25, York 26.

CHARLEY'S AUNT (No. 1: Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26— indefinite.

CHARLEY'S AUNT (Western: Charles Frohman, mgr.): Milwaukee, Wis., Jan. 21-26.

CHARLEY'S AUNT (Southern: Charles Frohman, mgr.): Indianapolis, Ind., Jan. 21-26.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Newark, N. J., Jan. 21-26, Syracuse, N. Y., 29-30, Rochester 31-Feb. 2.

CROSS ROADS OF LIFE: Detroit, Mich., Jan. 26-Feb. 2.

CLAY CLEMENT (New Dominion: Gustave Frohman, mgr.): Fort Wayne, Ind., Jan. 22, Hamilton, O., 23, Richmond, Ind., 24, Brazil 25, Vincennes 26, Washington, D. C., 27, Evansville 28, Murfreesboro, Tenn., 31, Cairo, Ill., Feb. 1, Jackson, Tenn., 2, Nashville 7-9.

DENNIS THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DARKEST RUBIA (Sidney R. Ellis, mgr.): Philadelphia, Pa., Jan. 21-26.

DAISY BEVERLY (Mitchell and Zahn, mgrs.): Shenandoah, Pa., Jan. 25, Lansford 27.

DEBBY WINNER: Omaha, Neb., Jan. 22, 23, Chicago, Ill., 27-Feb. 2, New York city 4-6.

DOWN IN DIXIE (Davis and Keogh, mgrs.): New York city Jan. 21-Feb. 2.

DONNELLY AND GIRARD: Baltimore, Md., Jan. 21-26.

DAN MCCARTHY: Albany, N. Y., Jan. 24-26, Brooklyn 26-Feb. 2.

EIGHT BELLS (John F. Byrne, prop.): Toledo, O., Jan. 21-26, Lima 26, Muncie, Ind., 29, Lafayette 30, Crawfordsville 31, Terre Haute Feb. 1, Decatur, Ill., 2.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 31— indefinite.

ELWOOD'S PLAYERS: Binghamton, N. Y., Jan. 21-26.

EFFIE ELLISER (Will C. Elliser, mgr.): New York city Jan. 14-26, Brooklyn 29-Feb. 2, Boston, Mass., 4-9.

EDWIN ROSTELL (Geo. M. Johnson, mgr.): Chillicothe, Mo., Jan. 22, Mexico 23, 24, Columbia 25, 26, Moberly 27, 28.

E. H. SOTHERN (Daniel Frohman, mgr.): Cincinnati, O., Jan. 21-26.

FINNIGAN'S BALL (Murray and Mack: Frank T. Merritt, mgr.): Bloomington, Ill., Jan. 23, Crawfordsville, Ind., 24, Kokomo 25, Muncie 26.

FALL MAIL (Northern: Martin Golden, mgr.): St. Thomas, Ont., Jan. 22, Berlin 23, Bradford 24, Hamilton 25, St. Catharines 26, Toronto 27-Feb. 2, Lindsay 4, Peterboro 5, Belleville 6, Brockville 7, Ottawa 8, 9.

FAST MAIL (Southern: J. B. Hogan, mgr.): Weatherford, Tex., Jan. 22, Corsicana 24, Waco 25, Temple 26, Taylor 28, Bastrop 29, La Grange 30, Brenham 31.

FELIX MORRIS (Frank Williams, mgr.): Detroit, Mich., Jan. 21-25, Pittsburg, Pa., 27-Feb. 2.

FLAG OF TRUCE (Harry Sellers, mgr.): Cincinnati, O., Jan. 21-26, Louisville, Ky., Feb. 3-9.

FANNY RICE (G. M. Purdy, mgr.): Salem, Mass., Jan. 22, Lowell 23, Holyoke 24, Westfield 25, Springfield 26, Brooklyn 26-Feb. 2.

FANNY DAVENPORT: New York city Dec. 11— indefinite.

FAMIO ROMANA: Ashtabula, O., Jan. 22, Massillon 25, Canton 26.

FRIENDS (Arthur C. Alston, mgr.): Atlanta, Ga., Jan. 22, Birmingham, Ala., 23, Huntsville 24, Chattanooga, Tenn., 25, Knoxville 26, Lexington, Ky., 28, 29, Paris 30, Middletown, O., 31, Indianapolis, Ind., Feb. 1, 2, Dayton, O., 4, Soldiers' Home 5, Springfield 6, Columbus 7.

FAUST (Morrison's Western: E. J. Abram, mgr.): Fond du Lac, Wis., Jan. 22, Oshkosh 23, Appleton 24, Stevens Point 25, Eau Claire 26, Winona, Minn., 28, Red Wing 29, Stillwater 30, Mankato 31, Sioux Falls, S. D., Feb. 1, 2, Omaha, Neb., 3-6, Atchison, Kans., 7, St. Joseph, Mo., 8, 9.

FAUST (Griffith's: Ed. A. Church, mgr.): Galt, Ont., Jan. 22, Bradford 23, Woodstock 24, St. Thomas 25, St. Catharines 26.

GRAMHAM EARLE: Goshen, Ind., Jan. 21-26.

GEORGE L. GREGORY: Providence, R. I., Jan. 21-26.

GLADYS WALLIS (John W. Dunne, mgr.): Rome, Ga., Jan. 22, Anniston, Ala., 23, Birmingham 24, Atlanta, Ga., 25, Macon 26, Athens 29, Augusta 30, Columbia, S. C., 31, Greenville, Feb. 1, Asheville, N. C., 2, Knoxville, Tenn., 4, Louisville, Ky., 7-9.

GAUSS GEORGE MAX (E. J. Abram, mgr.): Ottumwa, Ia., Jan. 22, Oskaloosa 23, Des Moines 24, St. Joseph, Mo., 25, Atchison, Kans., 26, Omaha, Neb., 27-30, Falls City, 31, Topeka, Kans., Feb. 1, Sedalia, Mo., 2, Kansas City 4-6.

GORDON AND WELLS: Jackson, O., Jan. 21-26.

GEORGE W. LARSEN: Meadville, Pa., Jan. 21-26.

GALLERY SLAVE: Nashville, Tenn., Jan. 21-23, Louisville, Ky., 27-Feb. 2.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Fort Edward, N. Y., Jan. 22, Ticonderoga 23, Montpelier, Vt., 24, Barre 25, St. Albans 26, Newport 28, St. Johnsbury 29, Woodville 30, Manchester, N. H., 31.

HUMANITY (W. A. Brady, mgr.): Fall River, Mass., Jan. 22, Woonsocket, R. I., 23, 24, New Bedford, Mass., 25, 26.

HAMILTON'S IDEAL THEATRE: Bluffton, O., Jan. 21-26.

HARRISBURG STOCK (M. W. Hanley, mgr.): New York city Dec. 10— indefinite.

HALLMAN AND HART (James Jay Brady, mgr.): Chicago, Ill., Jan. 20-Feb. 2.

HENNESSY LEROY (Homer Drake, mgr.): Denison, Tex., Jan. 21-23, Coalgate, Ind., 24-26.

HOWARD STOCK: Cohoes, N. Y., Jan. 21-26, North Adams, Mass., 29-Feb. 2, Holyoke 4-9.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Columbus, O., Jan. 21-23, Chicago, Ill., 27-Feb. 23.

IN OLD KENTUCKY (No. 1): Manchester, N. H., Jan. 22, Lawrence, Mass., 23, 24, Lowell 25.

IN OLD KENTUCKY (No. 2): Syracuse, N. Y., Jan. 21-23, Watertown 24, Oswego 25, Cortland 26.

IN OLD KENTUCKY (No. 3): Greenville, Tex., Jan. 22, Dallas 23, Tyler 25, Shreveport, La., 26, Evansville, Ind., 28, Henderson, Ky., 29, Owensboro 30, Frankfort 31, Paris Feb. 1, Lexington 2.

IN THE TENDERLOIN: Cincinnati, O., Jan. 21-26.

IVY LEAF: Elizabeth, N. J., Jan. 22, Trenton 23.

JAMES LEWIS: Los Angeles, Cal., Jan. 21-26.

JAMES O'NEAL (W. F. Connor, mgr.): Zanesville, O., Jan. 22, Charleston, W. Va., 23, Frankfort, Ky., 24, Lexington 25, Paris 26, Cincinnati, O., 27-Feb. 2.

JANE COOMES (F. A. Brown, mgr.): Marquette, Mich., Jan. 22, Escanaba 23, Oconto, Wis., 24, Menomonie 25, Marietta 26, Fond du Lac 26.

JOSEPH MURPHY: Leavenworth, Kans., Jan. 22, St. Joseph, Mo., 23, Omaha, Neb., 24-27, Des Moines, Ia., 28, Ottumwa 29, Burlington 30, Chicago, Ill., Feb. 3-9.

JULIA MARLOWE-TAMER (Fred Stinson, mgr.): Camden, N. J., Jan. 21-26, Brooklyn, N. Y., 29-Feb. 2, Washington, D. C., 4-9.

JOSEPH D. CLIFTON: Holyoke, Mass., Jan. 21-26, Lowell 28-Feb. 2, St. John, N. B., 4-9.

JAMES J. CORBETT (W. A. Brady, manager): Milwaukee, Wis., Jan. 20-26, St. Paul, Minn., 29-Feb. 2, Minneapolis 4-9.

J. J. DOWLING: Rochester, N. Y., Jan. 21-26.

J. SULLIVAN: Atchison, Kans., Jan. 22, Topeka 23, Lawrence 24, Ottawa 25, Leavenworth 26.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., Jan. 14-26.

JAMES YOUNG (Tragedian: George E. Gill, mgr.): Massillon, O., Jan. 22, Ravenna 23, Akron 24, Kent 25, Warren 26, Youngstown 29, 30.

JOSEPH HAWORTH: Boston, Mass., Jan. 21-Feb. 2.

JOE OTT (Star Gazer: Montreal, P. Q., Jan. 21-26, Newark, N. J., 28-30, Poughkeepsie, N. Y., 31.

JANE (Southern: Gustave Frohman, manager): Lafayette, La., Jan. 22, Lake Charles 23, Orange, Tex., 24, Beaumont 25, Houston 26, El Paso 27.

JOHN PRINGLE: Springfield, S. D., Jan. 21-26.

JACK AND JILL (Sam T. Shaw, mgr.): Bakersfield, Cal., Jan. 21-26.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Albion, N. Y., Jan. 22, Niagara Falls 23, Warsaw 24, Cuba 25, Olean 26, Jamestown 29, Union City, Pa., 29.

J. E. TOOLE (Louis Egan, mgr.): Uniontown, Pa., Jan. 22, Jeannette 23, Latrobe 24, Indiana 25, Johnstown 26, Hastings 28, Clearfield 29, Phillipsburg 31, Huntingdon Feb. 1, Bedford 2, Lewistown 3, Sunbury 4, Tamaqua 6, Hazleton 7.

J. H. WALLACE: Chicago, Ill., Jan. 29-Feb. 2, Indianapolis, Ind., 4-6, Crawfordsville 7, Kokomo 8.

JAMES B. MACKIE (The Side Show): Burlington, N. J., Jan. 22, Norristown, Pa., 23, Wilmington, Del., 24, 25, Chester, Pa., 26, Washington, D. C., 29-Feb. 2.

KATIE ENNETT: Brooklyn, N. Y., Jan. 21-26.

KATIE PUTNAM: Moscow, Idaho, Jan. 22, Pullman, Wash., 23, Walla Walla 24, Pendleton, Ore., 25, Baker City 26, Boise City, Idaho, 28.

KITTIE RHODES: Pittsburg, Pa., Jan. 21-26, Freedland 29-Feb. 2.

1895.96

SIXTH
AMERICAN OF
SEASON

THE LILIPUTIANS

CARL and THEODOR ROSENFELD,

Sole Managers and Proprietors, 1641 Broadway, New York.

THE KODAK (Noss Jollity co., Ferd. Noss, mgr.):
Murphyboro, Ill., Jan. 22. Booneville, Mo., 23, Jefferson
24, Clinton 25.**ULIE AKERSTROM** (Gus Bernard, mgr.): Lewiston,
Me., Jan. 21-25, Bath 26, Togus 27, Augusta 28, Bangor
31-Feb. 2, Portsmouth, N. H., 4-6, Dover 7-9.**UNCLE TOM'S CABIN** (McPhee's): Park River, N. D.,
Jan. 24, Langdon 25.**UNCLE TOM'S CABIN** (Ed. F. Davis, mgr.): Hoboken,
N. J., Jan. 21-25.**WALKER WHITEHEAD** (Evansville, Ind., Jan. 23,
Faducah, Ky., 25.**WALTER SQUADRON** (Baltimore, Md., Jan. 21-25.**WILFRED CLARKE** (Bloomsburg, Pa., Jan. 23, Shenandoah
24, Mt. Carmel 25, Shamokin 26.**WAITE COMEDY** (Eastern: Monte Thompson,
mgr.): Holyoke, Mass., Jan. 21-25, Waterbury, Conn.
26-Feb. 9.**WAITE COMEDY** (Western: Dave H. Wood,
mgr.): Altoona, Pa., Jan. 21-25, Lock Haven 26-
Feb. 2, Warren 4-9.**WILLIAM HORY** (W. D. Mann, mgr.): Boston, Mass.,
Jan. 14-26.**WILSON BARRETT** (Brooklyn, N. Y., Jan. 21-25, Boston,
Mass., 26-Feb. 2.**WARD AND VOKES** (E. D. Stair, mgr.):
Boston, Mass., Jan. 21-25, Providence, R. I., 26-Feb. 2.**WILLIAM COLLIER** (Providence, R. I., Jan. 21-25.**WARD-JAMES** (Salt Lake City, Utah, Jan. 27-31.**W. H. CRANE** (Joseph Brooks, mgr.): Washington,
D. C., Jan. 21-25, Norfolk, Va., 26, Richmond 29, 30,
Danville 31, Charleston, S. C., Feb. 1, Savannah, Ga.,
2, Jacksonville, Fla., 4, Macon, Ga., 5, Augusta 6, At-
lanta 7, Mobile, Ala., 9.**WILLIAM HARRY** (Louis S. Goulland, mgr.): Phila-
delphia, Pa., Jan. 21-25, Poughkeepsie, N. Y., 26, Troy
29, Albany 31, Hudson Feb. 1, Brooklyn 4-9.**WALTER SANFORD'S STOCK** (Montreal,
P. Q., Jan. 21-25, New York city 26-Feb. 2.**YOUNG MRS. WINTHROP** (Wagenhals and Kemper,
mgrs.): Milwaukee, Wis., Jan. 19-23, Janesville 25,
Rockford, Ill., 26, Louisville, Ky., 28-Feb. 2.**YON VONSON** (Jacob Litt, mgr.): Des Moines, Ia.,
Jan. 22.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Of the
Earth): Harlem, N. Y., Jan. 21-25, Columbus, O., 26-
30, Milwaukee, Wis., 31-Feb. 2.**ALADDIN, JR.** (David Henderson, mgr.): Indianapolis,
Ind., Jan. 24-26.**ABBY AND GRAU'S GRAND OPERA**: New York city
Nov. 19-indefinite.**BROWNS**: New York city Nov. 12-Feb. 2, Buffalo, N.
Y., 4-8.**BOSTONIANS** (Barnabee and MacDonald):
Cleveland, O., Jan. 21-25, Buffalo, N. Y., 26-31, Roch-
ester Feb. 1, 2.**BLACK CROOK** (D. A. Considine, mgr.): Columbus, O.,
Jan. 21-25, Toledo 26-28.**BLACK CROOK** (Springer and Welby, mgrs.): Oil City,
Pa., Jan. 22, Titusville 23, Corry 24, Bradford 25,
Johnsburg 26, Altoona 31, Johnstown Feb. 1, McKees-
port 2, Connellsville 4, Uniontown 5, Wheeling, W.
Va., 6.**CALHOUN OPERA**: Vancouver, B. C., Jan. 21-25, Vic-
toria 26-28.**CAMILLE D'ARVILLE OPERA**: Pittsburgh, Pa., Jan. 21-
25, Chicago 26-Feb. 2.**DE WOLF HORNE OPERA** (Ben. D. Stevens, mgr.):
Philadelphia, Pa., Jan. 21-25.**DEVIL'S AUCTION** (Charles H. Vale, mgr.): Roanoke,
Va., Jan. 22, Danville 23, Norfolk 24, Richmond 25, 26,
Philadelphia, Pa., 26-Feb. 2.**DELLA FOX OPERA** (Nat Roth, mgr.): St. Louis, Mo.,
Jan. 21-25, Baltimore, Md., 26-Feb. 2.**FENCING MASTER** (F. C. Whitney, mgr.): Cairo, Ill.,
Jan. 22, Paducah, Ky., 23, Nashville, Tenn., 24, 25,
Bowling Green, Ky., 26, Lexington 28, Frankfort 29,
Louisville 30, 31, Evansville, Ind., Feb. 1, Terre
Haute 2.**FRANCIS WILSON OPERA** (A. H. Canby, mgr.): Buf-
falo, N. Y., Jan. 21-25.**1402** (Northern: E. E. Rice, mgr.): Chicago, Ill., Jan.
13-indefinite.**1402** (Southern): Saginaw, Mich., Jan. 22.**FANTASMA**: Chicago, Ill., Jan. 13-25.**GAU ENGLISH OPERA**: Pensacola, Fla., Jan. 21-25.**KIMBALL OPERA AND CORINNE** (Mrs.
Jennie Kimball, mgr.): Davenport, Ia., Jan. 22.**Cedar Rapids** 23, Marshalltown 24, Des Moines 25,
Sioux City 26, Omaha, Neb., 26-30.**LILLIAN RUSSELL OPERA** (Abbey, Schoeffel and Grau,
mgrs.): Philadelphia, Pa., Jan. 21-Feb. 2, Chicago,
Ill., 4-23.**LITTLE CHRISTOPHER** (E. E. Rice, mgr.): New York
city Oct. 15-indefinite.**LOUISE BRADY OPERA** (E. W. Dunn, mgr.): Bos-
ton, Mass., Dec. 24-Feb. 2.**MILLER OPERA** (George Miller, mgr.): Lynchburg,
Va., Jan. 22, Roanoke 23, Staunton 24, 25, Charlottesville
26-30.**NASHVILLE STUDENTS**: Forest City, Ark., Jan. 22.**OSVIE MUSIN** (Albert Patterson, mgr.): Nashville,
Tenn., Jan. 22, Chattanooga 23.**PRINCE PRO TEM** (Charles L. Robbins, mgr.): Lowell,
Mass., Jan. 22, Haverhill 24, Portland, Me., 25, 26,
Lewiston 27, Rockland 28, Bath 30, Amesbury, Mass.,
31, Salem Feb. 1, Gloucester 2, Springfield 4.**PRINCESS BONNIE**: Elmira, N. Y., Jan. 22, Rochester 24-
26.**ROBIN HOOD OPERA** (Barnabee and Mac-
Donald, mgrs.): Ithaca, N. Y., Jan. 22, Auburn 23,
Oswego 24, Syracuse 25, 26, Toronto, Ont., 26-Feb. 2.**REMINI CONCERT**: Creston, Ia., Jan. 23, Glenwood
24, Clarinda 25, Shenandoah 26, St. Joseph, Mo., 28,
Leavenworth, Kan., 29, Lawrence 30, Topeka 31,
Emporia Feb. 1, Wichita 2, Guthrie, O. T., 4, Norman
5, Oklahoma City 6, Ardmore, I. T., 7, Gainesville,
Tex., 8, Sherman 9.**SCRUBBER SYMPHONY CLUB** (E. H. Purcell, mgr.):
Pase Christian, Miss., Jan. 23, New Orleans, La., 24,
Thibodaux 25, Jeanerette 26.**SINISSETTA JONES**: Atlanta, Ga., Jan. 24.**SOSA'S BAND**: Richmond, Va., Jan. 22, Baltimore,
Md., 23, Chambersburg, Pa., 24, Harrisburg 25, Phila-
delphia 26, New York city 27.**SUPPERA** (Edwin Warner, bus. mgr.): Brooklyn, N.
Y., Jan. 21-25.**THOMAS Q. SEABROOKE** (W. F. Falk, mgr.): Cincin-
nati, O., Jan. 21-25.**TAVARY OPERA**: Los Angeles, Cal., Jan. 22-26.**THE PASSING SHOW** (Canary and Lederer, mgrs.):
Boston, Mass., Jan. 21-Feb. 9.**THE PASSING SHOW** (Abram and Roberts, mgrs.):
Memphis, Tenn., Jan. 22, Nashville 23, 24, Louisville,
Ky., 25, 26.**WANG** (D. W. Truss and Co., mgrs.): St. Paul, Minn.,
Jan. 20-25, Minneapolis 26-Feb. 2.**WHITNEY OPERA CO.** (Rob Roy): New
York city Oct. 29-indefinite.

MINSTRELS.

AL. G. FIELD: Louisville, Ky., Jan. 22, Henderson 23,
Memphis, Tenn., 24-25, Meridian, Miss., 26, Tusca-
loosa, Ala., 28, Birmingham 30, Montgomery 31.**GORTON'S** (Charles H. Larkin, mgr.): Sanford, Fla., Jan.
22, Orlando 24, Tampa 25, 27.**GEORGE THATCHER AND CARROLL JOHNSON'S** (W. H.
A. Cronkrite, mgr.): Wilmington, Del., Jan. 31,
Chester, Pa., Feb. 1, Camden, N. J., 2, Plainfield 4,
Elizabeth 5, Poughkeepsie, N. Y., 6, Poughkeepsie 7, Hart-
ford, Conn., 8, New Britain 9.**HAVRELY'S** (J. H. Haverly, mgr.): San Francisco,
Cal., Nov. 24-indefinite.**HI HENRY'S**: Kingston, N. C., Jan. 22, New Bern 23,
Wilmington 25.**LEW DOCKSTADER** (E. B. Ludlow, mgr.): Akron, O.,
Jan. 22, Findlay 24, Marion 25, Hamilton 26, Cincin-
nati 27-Feb. 2.**PRINCE AND WIST** (Joseph P. Harris, mgr.): Cleve-
land, O., Jan. 21-28.**WILL E. CULHANE'S**: Cedartown, Ga., Jan. 23, Rome
24, Atlanta 25.

VARIETY AND BURLESQUE.

BILLY PLIMMER: Cincinnati, O., Jan. 21-25.**BOB FITZSIMMONS**: St. Louis, Mo., Jan. 21-25.**CASINO GIRLS BURLESQUE**: New Britain, Conn., Jan.
21-23.**CITY SPORTS**: New York city Jan. 21-25.**CITY CLUB**: Washington, D. C., Jan. 21-25.**FIELDS AND HANSON** (John F. Fields, propr.): Pater-
son, N. J., Jan. 21-25.**FRENCH FOLLY**: St. Louis, Mo., Jan. 21-25.**FAY FOSTER**: Baltimore, Md., Jan. 21-25.**GUS HILL'S NOVELTIES** (Gus Hill, propr.):
Washington, D. C., Jan. 21-25.**HOPKINS' TRANS-OCEANICS**: Louisville, Ky., Jan. 21-25.**HARRY WILLIAMS' MISERS**: Newark, N. J., Jan.
21-25.**IRWIN BROTHERS**: Cleveland, O., Jan. 21-25.**IDA CLAYTON**: Missoula, Mont., Jan. 23, Marysville 24,
Townsend 25, Bozeman 26.**JEFFERSON'S VAUDEVILLE**: New York city Jan. 21-25.**LEON AND EVERETT'S LADIES' CLUB**: Troy, N. Y.,
Jan. 21-25, North Adams, Mass., 26-30, Pittsfield 31-
Feb. 2.**LONDON GAIETY** (John C. Flynn, mgr.): Albany, N.
Y., Jan. 21-25.**MARIE SANGER**: Reading, Pa., Jan. 22.**MAY HOWARD**: Pittsburgh, Pa., Jan. 21-25.**NEW YORK VAUDEVILLE STARS** (Gus
Hill, mgr.): Providence, R. I., Jan. 21-25, Boston,
Mass., 26-Feb. 2.**PETER MAHER**: New York city Jan. 21-Feb. 2.**REILLY AND WOOD**: Buffalo, N. Y., Jan. 21-25.**RICH AND BARTON'S**: Niles, Mich., Jan. 24, Michigan
City 25.**ROSE HILL**: Boston, Mass., Jan. 21-25, Albany, N. Y.,
26-Feb. 2, New York city 4-9.**RENTZ-SANTLEY**: Brooklyn, N. Y., Jan. 21-25, Phila-
delphia, Pa., 26-Feb. 2.**SANDOW** (F. Zeigfeld, mgr.): Chicago, Ill., Jan. 21-25.**SHERMAN AND MORRISSEY**: New York city Jan. 21-25.**SHUTON'S COMIC OPERA BURLESQUE**: Syracuse, N. Y.,
Jan. 21-23, Elmira 24-26.**SOUTH BEFORE THE WAR**: Washington, D. C., Jan. 21-
25.**SAN DEVERE**: Brooklyn, E. D., Jan. 21-25.**TONY PASTOR**: New York city-indefinite.**TISSE'S EUROPEAN NOVELTIES**: Houston, Tex., Jan. 24,
Galveston 25, Laredo 26, Monterey, Mex., 28, Saltillo
29, San Luis Potosi 30, Morelia Feb. 1, Toluca 2, City
of Mexico 4-8.**WEBER AND FIELD**: Chicago, Ill., Jan. 21-25.**WHITE CROOK**: Brooklyn, N. Y., Jan. 21-25.**WATSON SISTERS**: Philadelphia, Pa., Jan. 21-25.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Wheeling, W. Va., Jan. 28-
30, Steubenville, O., 31-Feb. 2, Rochester, Pa., 4-6,
Youngstown, O., 7-9.**BRISTOL'S** (D. M.) EQUINES (John C. Patrick, mgr.):
Montclair, N. J., Jan. 25, 26.**DE CASTRO AND GRANTHAM**: Griffin, Ga., Jan. 21-25.**ELI PERKINS**: Kuttawa, Tenn., Jan. 22, Hodgenville 23,
Louisville 24, Noblesville, Ind., 25, Hilliards, O., 26,
Deshler 28.**HAGENBUCK'S TRAINED ANIMALS**: St. Louis, Mo., Jan.
21-25.**HANNIBAL A. WILLIAMS**: Covington, Ky., Jan. 22,
Owensboro 25, Cincinnati, O., 26, Rockford, Ill., 31,
Freeport Feb. 1.**HUMIN'S MUSIC**: New Orleans, La., Jan. 21-Feb. 27.**HUGO AND SNYDER**: Sanford, Fla., Jan. 24-26.**MR. AND MRS. BALDWIN**: Toronto, Ont., Jan. 21-25.**NORRIS BROTHERS' EQUINES AND CANINES** (H. S. Rowe,
mgr.): Petersburg, Va., Jan. 22, Suffolk 23, Norfolk 25,
26.**PROF. LESLIE**: Duquoin, Ill., Jan. 21-25.**PROFESSOR DREYNOS**: New Orleans, La., Jan. 14-26.**SILVIAN A. LEE** (Memorist: Thomas F. Adkin, mgr.):
Centralia, Ill., Jan. 21-25, Mattoon 26-Feb. 2, Alton 4-
16.**SHERMAN'S**: Minneapolis, Minn., Jan. 21-25.**WELLS' WONDERLAND**: Tampa, Fla., Jan. 21-25.

OPEN TIME.

[This department is for the exclusive use of our ad-
vertisers in the "Managers' Directory" Department.]**ATLANTIC, Ia.**: Atlantic Opera House, Jan. 28 to
Feb. 2.**ATHENS, TENN.**: New Opera House, Jan. 17 to 31.**ALEXANDRIA, IND.**: Alexandria Opera House, Jan.
19 to 31.**AURORA, ILL.**: Aurora Opera House, Jan. 20 to 25, 25 to
26, Feb. 1 to 7, 9 to 15, 17 to 21, 23 to March 4.**BUTLER, Pa.**: Park Theatre, Jan. 26, 28, 29.**HARTFORD, CONN.**: Proctor's Opera House, Jan. 28,
Feb. 4, 6, 11, 12, 16, 19, 23, 27, 28, March 4, 5, 6, 7, 11,
12, 14 to 22.**MOUNT STERLING, Ky.**: Grand Opera House, Jan.
21-31, Feb. 8, 9, 11, 16-20, March 1-19, 23-31, April.**RED BANK, N. J.**: Opera House, Jan. 19 to 31, Feb. 1
to 6.

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